

THE DEFINITIVE GUIDE TO THE MAKING OF DOCTOR WHO

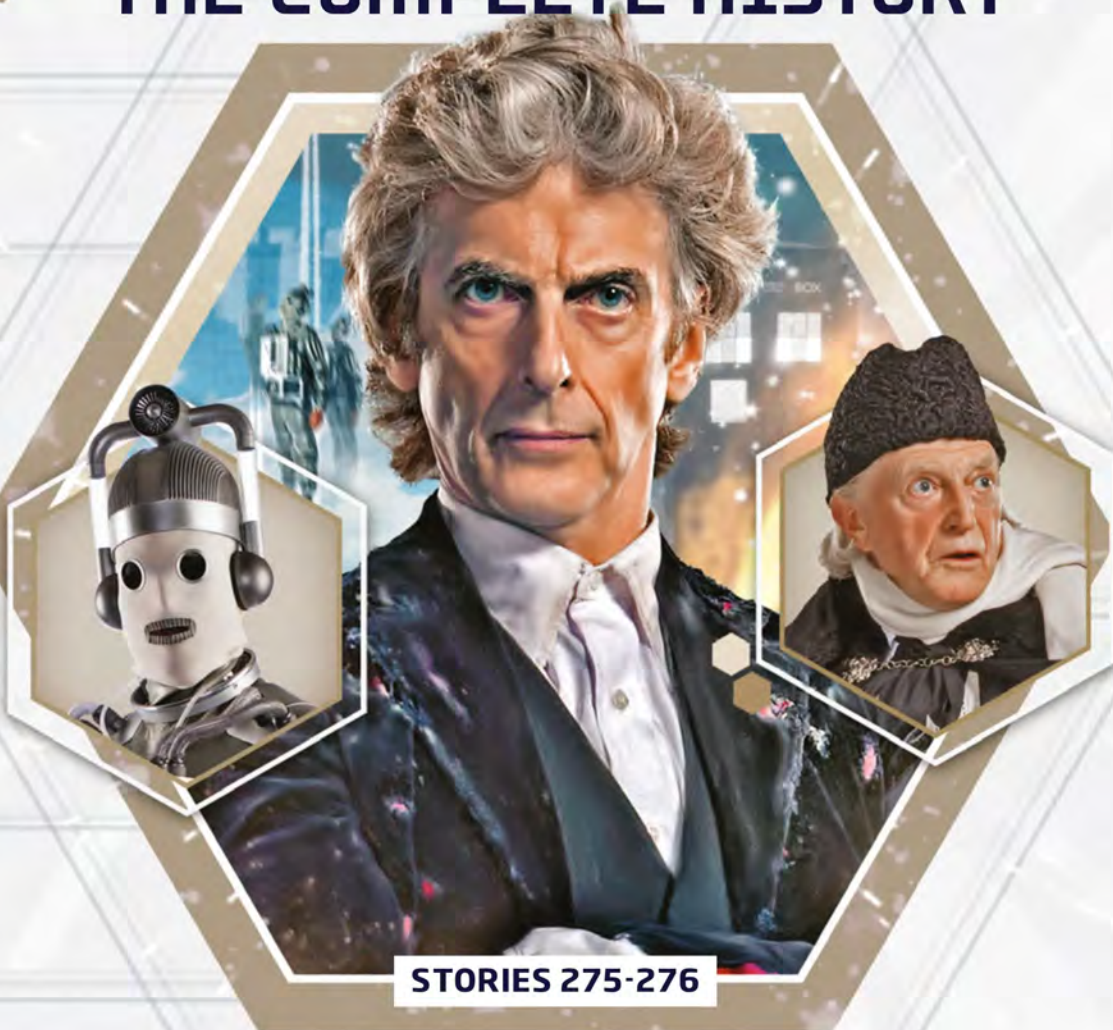
BBC

DOCTOR WHO



THE **TWELFTH**
DOCTOR

THE COMPLETE HISTORY



**WORLD ENOUGH AND TIME/THE DOCTOR FALLS
AND TWICE UPON A TIME**





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Welcome

Regeneration is as traumatic for the audience as it is for the Doctor. We know it's coming long before the Doctor does thanks to the real-world needs of announcing a change in series lead. By the time we get to the event itself, let's face it, we're a nervous wreck.

So it is for this volume of *Doctor Who – The Complete History* as we prepare to say a fond farewell to the Twelfth Doctor and the great Peter Capaldi. The trio of episodes presented in this volume are among the most heartbreaking of the Doctor's adventures. As he fights to save Bill from a terrible fate aboard a Mondasian colony ship, never has he seemed more alone. There is something electric in Capaldi's performance throughout *World Enough and Time/The Doctor Falls* [2017 – see page 6], yet it is tinged with a weariness.

The weariness is still there in *Twice Upon a Time* [2017 – see page 72], but there's a wry amusement as the Doctor comes face to face with his first incarnation, played here by David Bradley.

It's an audacious move by showrunner Steven Moffat, having the Doctor's future

inform his past, and vice versa. Turns out that however wildly different each incarnation of the Doctor is, at a core level, they are the same. Heroic, silly, maddening, brilliant. It's something to be celebrated, and an important throwforward to what's coming...

It's tricky to write on one particular theme with a set of episodes like this, packed as they are with so much incident and texture. It's a time of change, with farewells and departures – not to mention two Masters for the price of one. There's a great deal of fun to be had with both Michelle Gomez and John Simm on fine form as the Doctor's archest of enemies. Their pairing here nicely reflects the meeting to come of the two Doctors in *Twice Upon a Time*.

Matt Lucas takes his final bow as Nardole, a brilliantly original addition to the companion roster. And what is there to be said of Pearl Mackie's Bill Potts? Bill has earned her place in the list of great *Doctor Who* companions, bringing a gutsy, funny presence to the TARDIS that helped this spikiest of Doctors feel more at ease in the universe.

The Twelfth Doctor was on a quest to discover if he was a good man. We've always known the answer to that question, and it's to be hoped the Doctor knew it at this most crucial point of change. And for Peter Capaldi, he can go forward in all his beliefs, having proved he was, without doubt, a good Doctor.

As a new Doctor arrives, just two words to leave you with: "Oh... brilliant!"

Mark Wright – Editor

Below:
Missy and
Master
together.





'WE SAY A FOND FAREWELL
TO THE TWELFTH DOCTOR AND
THE GREAT PETER CAPALDI.'



WORLD ENOUGH AND TIME/ THE DOCTOR FALLS

► STORY 275

The TARDIS lands aboard a colony ship where the Doctor's testing of Missy goes horribly wrong. With a mortally wounded Bill taken by the sinister patients to Floor 1056, can the Doctor reach her before tragedy strikes?



A promotional image for the Doctor Who episode 'The Doctor Falls'. It features three characters against a background of fiery orange and yellow explosions. On the left is Jodie Whittaker as the Thirteenth Doctor, looking towards the center. In the center is Peter Dinklage as the Master, holding a sonic screwdriver and looking forward. On the right is Jodie Whittaker as the Doctor, looking down at the Master. The text 'TIME / THE DOCTOR FALLS' is at the top.

TIME / THE DOCTOR FALLS

'THE TWO-PART FINALE FEATURED
TWO INCARNATIONS OF THE MASTER
CROSSING PATHS.'



Introduction

The two-part finale to the 2017 series packed a lot in. Opening on a flash-forward to the Doctor's latest regeneration, this story was the Twelfth Doctor's dramatic last stand.

It replayed the genesis of the Cybermen – introducing us to people from their planet of origin. It even featured two incarnations of the Master crossing paths.

Following these two episodes, both Peter Capaldi and executive producer/writer Steven Moffat would also deliver one final Christmas Special [*Twice Upon a Time* – see page 72]. Together, these three episodes give the Twelfth Doctor a tremendous send-off, with Moffat incorporating many of the motifs he had developed while he was in charge of the series.

When he wrote the 2012 series opener, *Asylum of the Daleks* [see Volume 70], he decided to include 'every Dalek ever'. *World Enough and Time* took the Cybermen back to basics, sporting a look last seen in

their début story *The Tenth Planet* [1966 – see Volume 8], and *The Doctor Falls* then capitalised on another of Moffat's narrative techniques – time running at different speeds – to catapult us through later generations of Cybermen.

Another parallel with *Asylum of the Daleks* is the fate of the Doctor's companion Bill. In *Asylum of the Daleks* a version of Clara Oswald (who would later join the Doctor on his travels) was revealed to have been turned into a Dalek. In *World Enough and Time*, Bill was converted into a Cyberman.

Dabbling further with the strict order of things, it's possible that the Masters' experience with the Cybermen here provided inspiration for Missy's plan in *Dark Water/Death in Heaven* [2014 – see Volume 79], where she turns Clara's boyfriend Danny Pink, the Doctor's old friend the Brigadier, and countless others into Cybermen.

The climax to *The Doctor Falls* is given extra significance by the apparent demise of the Doctor's arch-enemy – by his/her own hand. The scene also provided a poignant resolution to the 2017 series' story arc, where the Doctor was trying to rehabilitate his old friend.

Bill, meanwhile, is resurrected in another call back to an earlier episode. Her love interest, Heather, who merged with a transdimensional puddle in *The Pilot* [2017 – see Volume 85] returns to rescue her.

The story finally ends up at the location we saw in a flash forward at the beginning of *World Enough and Time*. The TARDIS takes the Twelfth Doctor back into the final moments of *The Tenth Planet*, ready for his last adventure... ■

Left:
Clara gives
Cyber-Danny
a hug in 2014's
*Death in
Heaven*.



STORY

World Enough and Time

The TARDIS lands in a snowy wasteland and the Doctor emerges, holding back his regeneration... [1]

The events leading up to this begin with the TARDIS landing on the bridge of a spaceship that is 400 miles long. Missy emerges, pretending to be Doctor Who with Bill and Nardole as her companions, “Exposition” and “Comic Relief”. [2] The TARDIS has picked up a distress signal. The spaceship is slowly attempting to escape the gravitational pull of a black hole.

Missy, Nardole and Bill are confronted by the ship’s remaining crewmember, Jorj. He explains that he has been alone for two days, then announces with horror that something is coming up in the lifts. “One of you must be human. They only come up if they detect human life-signs.” The Doctor emerges

from the TARDIS and tries to talk to him – but Jorj shoots a hole in Bill’s chest! [3]

Before they left Earth, the Doctor outlined his plan to Bill to test whether Missy had reformed. He wanted to give her a chance because she was his first friend. [4]

On the spaceship bridge, the lift doors open and some masked figures emerge. They take Bill away to be “repaired”. Nardole scans the ship; according to Jorj, it was empty two days ago, but now there are thousands of life readings on the lower floors. [5]

Bill briefly comes around in an operating theatre, then wakes up in a hospital bed with a box-like artificial heart attached to her chest. Hearing a voice, she investigates one of the wards. Inside there are patients in wheelchairs with their heads hidden in bandages. [6] A voice is repeating the word ‘pain’, which comes from a device on one of the patients’ drips.





Bill tries turning up the volume of another patient's device and hears the voice repeating, "Kill me." She looks out of the window to see an industrialised city, then a strange man offers her some tea. His name is Mr Razor and he explains that they are in a hospital at the bottom of the ship and the bandaged people are being cured. [7]

On the bridge, barely a second has passed. The Doctor explains to Missy, Nardole and Jorj that the gravitational pull of the black hole slows down time at the top of the ship.

Meanwhile, time passes rapidly on the bottom floor. Bill now works as a cleaner, waiting for the Doctor for weeks, then months, then years.

The Doctor explains that the life forms on the lower floors are the descendants of Jorj's missing crewmates.

Razor takes Bill outside, where the air is thick with engine fumes. [8] The population must be upgraded to survive and then Operation Exodus will begin.

On the bridge, the Doctor overpowers Jorj [9] and summons a lift.

Razor agrees to take Bill to where the lift comes out but instead takes her to an operating theatre where a surgeon is waiting. Razor has delivered Bill so that she can receive the "full upgrade". [10]

The Doctor, Nardole and Missy emerge from the lift in the hospital. The Doctor and Nardole go one way, leaving Missy operating a computer terminal. Razor emerges from the shadows and asks Missy if she remembers being here before.

The Doctor and Nardole enter the operating theatre. A door swings open, to reveal a Mondasian Cyberman! The Doctor asks it if it can find Bill Potts. The Cyberman replies that it is Bill Potts. [11]

Razor reveals that he is, in fact, the Master! [12] He and Missy enter the operating theatre, where the Master informs the Doctor that Operation Exodus is the genesis of the Cybermen!

The Doctor Falls

Floor 507 of the spaceship consists of rolling countryside. In a farm, a woman called Hazran tells the children to get under their beds as the adults deal with another attack of half-converted Cybermen. Then a shuttlecraft bursts through the floor. Bill emerges in the form of a Cyberman, carrying the lifeless Doctor... [1]

After he was reunited with the Master in the hospital, the Doctor was taken to the roof. There, Missy knocked the Master out, claiming to have been on the Doctor's side all along, and then Nardole arrived in a shuttlecraft. The Doctor was then blasted by a Cyberman, [2] before Bill intervened to save him.

They have now escaped to floor 507. Two weeks later, Bill wakes up in a barn. Hazran enters and explains that she is being kept in the barn to avoid frightening the children. Although Bill

perceives herself as human, she still looks like a Mondasian Cyberman. [3] Bill gets angry and blasts a hole in the barn door. The Doctor wipes away a tear from her eye: "It's an actual tear. But it shouldn't be."

The Master leads the Doctor and Bill through the woods. The Doctor is concealing the fact that the blast from the Cyberman triggered his regeneration, which he is now holding back. [4]

They arrive at a clearing where Missy has located the lift entrances. Missy suggests they return to the bridge, but the Doctor explains that getting back there safely is a mathematical impossibility.

Nardole has also been busy, preparing the farming community to face the Cybermen and adapting their rifles to trigger massive explosions. [5]

The Master and Missy discuss escaping in the Master's TARDIS, which is below them on Floor 1056. The Master blew the dematerialisation circuit – but Missy remembered to carry a spare. [6]





As night falls, Hazran and Nardole are getting to know each other when Bill disturbs them.

The Doctor appeals to the Master and Missy to be kind and help him fight the Cybermen, but they refuse and walk off. [7]

A squad of weapons-grade Cybermen arrive on Floor 507. [8] A small girl, Alit, throws an apple at them, which blows up like a grenade. Under the floor there are fuel lines which Nardole can make explode.

The Cybermen fall back – but only to plan a bigger assault. The Doctor tells Nardole to lead the evacuation. The Doctor intends to blow the whole floor and himself with it. Nardole reluctantly agrees and leads the farmers and their children into a service duct. [9]

The Master and Missy arrive at the clearing with the lifts – and Missy stabs her former incarnation. He will be able to make it back to his TARDIS to regenerate into her. In revenge, he

shoots Missy in the back and leaves her for dead. [10]

Bill will defend the back of the farm while the Doctor defends the front: “Without hope. Without witness. Without reward.” Nardole and the farming community reach Floor 502. Below them on level 507 the Cybermen renew their attack. The Doctor faces them, then blows up the level.

Bill finds the Doctor lying amidst a charred wasteland. [11] She cries and rain begins to fall – and then Heather emerges from a pool of water. She explains that she left Bill her tears.

Heather returns Bill and the Doctor to the TARDIS. Heather has made Bill into a being like her and they step out of the TARDIS to explore the universe together... [12]

The Doctor wakes with a start. He doesn't want to regenerate. He steps out of the TARDIS into a snowy wasteland... to see his first incarnation walking towards him!

A full-page photograph of Peter Capaldi as the Twelfth Doctor. He is standing in a dimly lit room with blue walls and rectangular windows. He is wearing his signature dark blue suit, a white shirt, and a light blue tie. He has his characteristic wild, grey hair and is looking directly at the camera with a serious expression. His hands are clasped in front of him.

'PETER CAPALDI VOICED HIS DESIRE TO
ENCOUNTER MONDASIAN CYBERMEN.'

Pre-production

I just loved saying ‘Mondasian,’” explained *Doctor Who*’s star Peter Capaldi to an audience at the BFI and *Radio Times* Television Festival on Sunday 9 April 2017. It was assistant director Michael Williams who used the phrase “Mondasian Cybermen” while chatting to the actor on an overnight shoot in 2014, and Capaldi was soon referring to them in interviews. “I’m trying to get the Mondasians back,” he told *The Sunday Times* (27 July 2014) and around the same time commented in *Entertainment Weekly*:

“They were absolutely terrifying, with cloth faces.”

At the DVD launch of *Doctor Who: The Complete Eighth Series* on Monday 17 November 2014, executive producer Steven Moffat was amazed when Capaldi voiced his desire to encounter Mondasian Cybermen. Moffat’s first sight of these had been a photograph in the 1973 *Radio Times Doctor Who* Special, and he had been unimpressed by their basic appearance. “Steven, we could do them better than that,” noted Capaldi, feeling the ‘low tech’ look could be sinister and ‘retro’; trusting

Connections: BFFs

► The Doctor describes Missy as his “oldest friend in the universe” from their first day at the Academy. The Master had been an “old friend” of the Doctor’s in *The Mind of Evil* [1971 – see Volume 16] while in *The Sea Devils* [1972 – see Volume 18] the

Doctor said they had been “at school together”.



Capaldi’s visual instincts, Moffat considered the idea. On *Doctor Who: The Fan Show* on Friday 24 July 2015, Capaldi again enthused about the Cybermen he had seen in *The Tenth Planet* [1966 – see Volume 8] at the age of eight, suggesting a “Genesis of the Cybermen” story set on the Cyberman home world Mondas.

Another element of the show’s past which Moffat wanted to include before the end of his showrunner tenure was the Doctor’s Time

Lord arch enemy the Master as played by John Simm. At the press screening of *The End of Time* Part One [2009 – see Volume 62], Simm announced that he was not expecting to return again; however, after the panel, he told Moffat that he would always be happy to resume the role.

During 2013, Moffat solved problems in developing a new incarnation of the Master by changing the character’s gender; Missy had not fully gelled for the writer until Michelle Gomez was cast during 2014. As Missy found her own voice, the writer knew how much fun it would be to have two incarnations of the Master meet for the first time. As such, Missy needed to be firmly established – so the Master would not return until 2017.

At one point in 2016, it was decided that the 2017 series’ finale would conclude Moffat and Capaldi’s time on the show. Although Moffat’s successor, Chris Chibnall, had offered the actor an opportunity to stay on, Capaldi felt that after three series he needed to widen his options beyond the series which he loved. For the regeneration, Moffat needed a climactic battle for high stakes – and

the Missy/Master teaming was perfect. He contacted his predecessor, Russell T Davies, to check that there was no issue in him bringing back Davies’ incarnation of the Master. Having enjoyed watching Missy, Davies loved the idea. Davies and Moffat jokingly discussed ending the series with Missy telling the Doctor and the Master that she was pregnant...

The Master’s return would be kept a surprise, seen heavily in disguise during the penultimate episode of the series and then revealed at the cliffhanger, akin to various serials in the 1980s; the disguise would be an apparently kind, generous character to increase the shock of revelation which Moffat recalled had been very effective in *Castrovalva* [1982 – see Volume 34]. The presence of both the Master and Missy also allowed a major speech for the Doctor, stating the Time Lord’s pragmatic and determined beliefs. Michelle Gomez decided that although she had adored her time as Missy, she



too wanted to depart with Moffat and Capaldi; Missy's tale of redemption thanks to the Doctor would conclude as she was tragically dragged down by her own past – the Master.

In late 2016, Moffat's mother was taken severely ill. The writer spent a lot of time at her bedside in hospital, and this setting loomed large in his mind, suggesting a story in a dark, operatic venue, totally unlike contemporary hospitals and thus not a recognisable setting which could upset younger viewers.

The story idea about the creation of the Cybermen emerged from the idea of a robot auto pilot falling into a loop at the front of a colony ship, and trapping an entire population aboard for centuries as they evolved. During summer 2016, Moffat's 17-year-old son Joshua spent some time on an internship at CERN in Geneva. The teenager commented to his father about the phenomenon of time dilation where elapsed time varied

at different rates in a gravitational field, noting this scarcely featured in science-fiction. As such, the vast spaceship would be caught in the pull of a black hole – decades at one end being moments at the other; Joshua performed some maths to suggest a viable scale for the concept.

Creation of the Cybermen

Looking at the Cybermen's creation, Moffat viewed *The Tenth Planet* and found that the 1966 design could be sinister, exploiting the 'retro' look as a cross between a burns victim and a robot in the vogue for 'body horror'. He also re-read Cybermen co-creator Gerry Davis' introduction to 1975's novel *Doctor Who and the Cybermen* [based on *The Moonbase* [1967 – see Volume 9] which detailed that the dying race of the planet Telos replaced their bodies for survival, which inspired the writer to see the Cybermen's creation simply as a natural evolution. Shown over an accelerated basis, this would take the Cybermen beyond their original incarnations – a cost-effective idea allowing re-use of existing costumes from the 2006 and 2011 series which would be familiar to recent viewers.

Meanwhile, John Simm had been disappointed that the Master had not featured in the 50th anniversary adventure, *The Day of the Doctor* [2013 – see Volume 75]; although aware that Gomez had taken over the character, he had not seen her episodes while his career had continued with starring roles in *Mad Dogs*, *The Village*, *Prey* and *Intruders* plus recurring appearances in the US comedy-drama *The Catch*. He was surprised to get a call in Los Angeles from Moffat, but thrilled at the opportunity to return to *Doctor Who* and again work with Peter Capaldi whom he knew from making *The Devil's Whore* in

Left:
The two
Masters.





Above:
An army of
Mondasian
Cybermen.

2008. In addition to working with Gomez, Simm's knowledge of *Doctor Who* history made him fascinated with the genesis of the Cybermen. He warned Moffat that since making *The End of Time* that he had gone grey... "The thing that sold it to me was the fact that I get to be in disguise for the first episode," Simm told the BBC.

The Cybermen's presence allowed Moffat to put Bill through a terrible experience, concluding her time with the Doctor and resolving story elements from her debut in *The Pilot* [2017 – see Volume 85]; she would become one of the first Cybermen in accordance with Moffat's challenge to himself: "To do the worst possible thing to Bill Potts and see if we could get back out of it." Aware that the series was fundamentally warm-hearted and optimistic, the ending would emerge as aspirational – Bill lost her human life to become something more amazing when reunited with Heather from *The Pilot*.

Looking at the production and broadcast schedules for the 2017 series, the finale was due to air around early July by

which time Moffat believed Capaldi's successor would have been cast, allowing a regeneration recorded by Chibnall's team to be inserted; this could be prefigured by the penultimate episode's pre-credit sequence leading up to the regeneration. By the beginning of 2017, after discussions with Chibnall, it was decided that the impending regeneration would now take place at the climax to the 2017 Christmas Special, which would be written by Moffat and star Capaldi. The Special, to be filmed over the summer, would form a coda to the final two episodes of the 2017 series and extending the Doctor's reluctance to regenerate because of his sense of loss.

For this finale, Moffat wanted Rachel Talalay, who had directed the last two season finales and formed strong working relationships with Capaldi and Gomez. Based in British Columbia, Talalay enjoyed working with the BBC Cymru team and from April 2016 had directed *The Six Thatchers* for Moffat's BBC One series *Sherlock*. The producer of this recording block would be Peter Bennett.

During an online interview at the New York Comic Con on Friday 7 October 2016, Capaldi suggested that the First Doctor could be played by David Bradley who had played William Hartnell/the First Doctor in the 2013 drama *An Adventure in Space and Time*; this suggested the idea of the Doctor meeting himself at the time of his first regeneration at the end of *The Tenth Planet* and hence the penultimate episode's pre-credits in the Antarctic. Moffat wanted to have fun with the series' title – *Doctor Who* – and establishing its use by the character. Missy's claims that the Doctor had called himself "Doctor Who" were supported by his signing himself 'Dr W' in *The Underwater Menace* [1967 – see Volume 9], his alias 'Doctor von Wer' in *The Highlanders* [1966/7 – see Volume 9], WOTAN calling him "Doctor Who" in *The War Machines* [1966 – see Volume 8] plus the WHO1 personalised numberplate on his car seen between *Doctor Who and the Silurians* [1970 – see Volume 15] and *Robot* [1974/5 – see Volume 22].

When interviewed on Radio 2's *Steve Wright in the Afternoon* on Wednesday 21 December, Capaldi said of the forthcoming series: "There may be a different kind of Cyberman." The penultimate episode

was untitled beyond the placeholder 'X' during development. 'Draft One, Chunk One' was dated Tuesday 3 January 2017. Following the pre-credits, an ancient spaceship hull appeared: 'Scarred and pitted and burnt. Portholes, some lit, some dark, some smashed and open to space... more like a decaying inner city towerblock... a row of portholes. Each has a letter spray-painted on to it. Now we read, letter by letter – HELP... The spaceship is insanely huge! It's cylindrical – like a gigantic oil drum... the graffitied portholes are surrounded by a great, curved marking seared into the side of the ship. Further out, we see the marking is a huge S. Further out – it becomes a SOS, carved in gigantic letters on to the hull. Finally the giant drum-shape is lumbering right on past us... Another message... a vast skull and cross bones [and] above and below it the words: DO NOT APPROACH.'

Analysing the vessel

The spaceship bridge was 'large, brutalist, industrial. Lit by the space equivalent of buzzing fluorescents [like] the security control room of a prison.' Missy emerged from the TARDIS 'wearing a spectacular hat!' When Missy failed to name her "plucky assistants", she added: "Best not to know their names, you only get attached." Analysing the vessel's shape, Nardole commented that he loved space-fins, assuming that the Doctor didn't because he piloted a box. The arrivals were watched by George ('handsome man, but with haunted eyes beyond his years'). Missy

Master/Missy

▶ Bill learns that Time Lords are a "bit flexible" on gender – the male Master became the female Missy, the General regenerated from male to female in *Hell Bent* [2015 – see Volume 84], the Corsair was male and female in *The Doctor's Wife* [2011 – see Volume 67] and the Doctor believed he might regenerate as a girl in *The End of Time* [2009/10 – see Volume 62].



Left:

Bill Potts waits for the Doctor to find her.



Connections: Hai!

► The Doctor performs Venusian aikido, having previously demonstrated Venusian karate in *Inferno* [1970 – see Volume 16] and *The Mind of Evil* [1971 – see Volume 16], Venusian aikido in *The Green Death* [1973 – see Volume 20] and a similar Venusian move in *Invasion of the Dinosaurs* [1974 – see Volume 21].



noted that the monitors were rusted in place, but George had only been alone for two days. Learning that Bill was human, George prepared to “save” her by killing her. The Doctor’s moral debate with Bill took place as she helped him clear books from his office shelves; in the kitchens, the Doctor denied to Nardole that Missy was his “arch-enemy”. Later, the Doctor and Bill originally had sushi as they sat and talked on the bench.

The arrival in the lift – referred to as a Top Knot – was ‘human shaped... twisted as if in terrible pain. Its entire head is covered in what first looks like a balaclava with no hole for the face, and tied in a rough knot at the top. Closer inspection – the material of the ‘balaclava’ is like sickly pale flesh, almost white, gleaming wetly... thinly seamed with what look like veins – as if... fashioned out of the veiny white of an eyeball. Beneath this, facial features shift and move. It wears what could almost be a surgical gown... pushing along a drip feed on a stand.’ George apologised to the Doctor for *not* killing Bill. When the Top Knots communicated, ‘one eerily human hand... touches the keypad on its dripfeed, typing in something. A moment later a Stephen Hawking type voice emits’; this was a reference to the English theoretical physicist who communicated using a speech-generating device to overcome the paralysing condition of amyotrophic lateral sclerosis. This draft ended with the Top Knots taking Bill.

‘Chunk Two’, dated Tuesday 10 January, deleted the warning ‘DO NOT APPROACH’ but revealed the black



hole. The space-fins and rusted monitor dialogue was omitted and George became Jorj (‘a handsome, rather cool-looking man... he has blue skin (like Dahh-Ren in *Oxygen* [2017 – see Volume 87])’). The Doctor remarked – with reference to the series’ traditional transmission day – that Saturday was the usual day for a distress call. In the new material, the Doctor deduced that the ship had just dropped off its colonists and encountered the black hole on its return. In the hospital ward was a pair of clocks: ‘One says 10:45 – the other 12:30. The first... is frozen, the other ticks away at the normal rate. Under the first clock, it reads: DAY 2. Under the second it reads DAY 365034.’ The ward was ‘white tiled, slightly worn and dilapidated, like our movie notion of a Victorian asylum. Medical equipment... some very sophisticated, some all brass and wood.’ Razor was ‘bright eyed, but his face a mass of scars.



Long matted hair, a scrubby beard – looks a little like Ygor from an old Frankenstein movie [a blacksmith with a broken neck from 1939's *Son of Frankenstein* and 1942's *The Ghost of Frankenstein*]. His voice, when it comes, is a fast mutter and his broken accent sounds mid-European.' Bill woke on Day 365036: 'Her hand falters to her chest, and encounters – machinery! ... some sort of fairly bulky chest unit.' In the corridor, Bill saw a poster: 'A stylised "heroic" line drawing of a stern, jowelly man looking right at us – bit like the famous [Lord] Kitchener "Your Country Needs You" [1914 British army recruiting] poster. This is President Adut. Beneath... the words. STAY HUMAN.' In a ward of Top Knots, Bill looked from the window across 'a sprawling city. Dilapidated. All brutalist apartment blocks, and walkways – gray and shiver-making, like East Berlin. For a moment, it looks like there are Hansom cabs down

there too. But no, they're rickshaws... In place of a sky there is a massive circular roof, all iron and rivets. And painted in huge flaking numerals across it, is the number 1056... There is no horizon – this world is encircled by an iron wall, of the same style and appearance as the massive ceiling. In fact, we are in the bottom circular slice of the giant cylindrical spaceship – a hundred miles in diameter, two thousand feet high.' Talking to Razor, Bill asked if her chest unit came in a "smaller size". He told her that she had been there for "many months. Maybe years." The Doctor's explanation about gravity and time saw him pull 'the end from his sonic screwdriver, now revealing that it also functions as a marker pen' and the draft ended on Razor offering Bill some tea.

Left:
The Doctor
meets an
old friend.

Passage of time

The full Draft One was dated Wednesday 18 January, inserting Bill waking to see the Surgeon ('sleek, slightly cold-looking, confident') and later seeing Razor. The Adut posters were omitted, replaced by detail about rooms off the corridor marked 'CONVERSION THEATRE'. The notion of the passage of time for Bill as she watched the Doctor's explanation on the monitor in Razor's nest was added: 'Clearly some time is passed – possibly weeks. The dripfeed is gone, and she's dressed normally (not the clothes she arrived in – clothes consistent with her new world. Rough and ready, not at all spacey, very ordinary).' Bill told Razor that when he lied his nose twitched, and she noted that while some "Top Knots" were patients, others acted like doctors or guards ("Extra duties" explained Razor). Bill saw three new Top Knots: 'slightly different – no dripfeed... larger chest unit... eyeholes roughly cut in the bag covering

the head. Terrified, blood shot eyes peer out.' Jorj was disabled when Missy whacked his head with her sonic umbrella and then used the sonic to call the lift. After this, Razor took Bill into the streets with permission from the nurse; as he explained about Exodus, they were watched from the hospital by a Top Knot with 'eyeholes, but also a slit cut for the mouth'.

Other Top Knots in the operating theatre were 'slightly different. The eyeholes are more finessed, as are the mouth slits (at this point, they are starting to become hauntingly recognisable...). One of them wears a sort of silver skull cap, concealing the top knot.' The surgeon held 'a strange-shaped device... It's some piping, in a squared-off S shape. There's a unit mounted on the middle bar of the S - it looks a little like a torch light... the top curve of the S swivels round the lamp unit... becoming recognisable as the head handles of a Mondas Cyberman...' Behind an operating theatre door, the Doctor found a 'Mondasian Cyberman. The unit we saw earlier has become the head handles. The finessed eyeholes and mouth slit are now recognisable as the round eyes and box-shaped mouth of *The Tenth Planet* version of the Cybermen!'

The cyborg grabbed the Doctor by the throat while Nardole smashed equipment on its arm to little effect. 'Through the eyeholes of the Cybermask, we can see Bill's eyes staring out (despite this, the Cyberman is the normal, huge size). Close on one of Bill's eyes, staring in terror at the Doctor... we can just see a star start to form around the iris - *exactly like Heather in episode one!*' This gave



a multiple cliffhanger; Razor revealing his identity to Missy, Bill's conversion and the Cybermen's birth.

In Draft Two - dated Thursday 26 January - the pre-credits were obscured ('Scene Missing'). The spaceship was now described without the lettering: 'We see whole landscapes, contained inside this gargantuan vessel - but tilted over on their side! First we see farmland. Trees and meadows and rivers, all on their side... Now, a different "floor"... a city-scape.' At the front of the ship was a 'smallish circular extrusion... circled by portholes... the bridge... gleaming metal and monitors and consoles... We drift through one of the portholes - and like we're orientating to the internal gravity, we turn through 90 degrees.'

Items of dialogue on the bridge were changed; Jorj commented that humans were "harvested" and planned to kill Bill to turn off her "life sign". The Doctor's arch-enemy comments were dropped. The corridor scene specified 'IN' and 'OUT' wards flanking the 'CONVERSION THEATRE', the rickshaws were omitted, and Razor's room referred to as his

Right:
Shocks on
the ship.

Connections: Twins

- ▶ Mondas was Earth's twin planet which was destroyed after returning to the solar system in 1986 in *The Tenth Planet* [1966 - see Volume 8]; the Cybermen attempted to avert its destruction in 1985 in *Attack of the Cybermen* [1985 - see Volume 40].



“nest”. His nose no longer twitching, Razor explained that “Top Knots” were “special patients” and extra duties a perk of the permanent conversion. Razor now took Bill outside at an earlier juncture, discussing the expedition to floor 2066. As Bill watched the Doctor’s party approach the lift, the stage directions noted: ‘By now she is noticeably older – 10 years or so.’ Nardole opened the door revealing the Cyberman when he read about Operation Exodus, causing the Doctor to realise that this is “genesis of the Cybermen” on a ship from Mondas.

Venusian aikido

In Draft Three, dated Monday 30 January, the Doctor introduced himself to Jorj as “Doctor Who” and overpowered him ‘Jon Pertwee style, [as he] grabs his arm, twists him round and hurls him easily across the room’ using Venusian aikido. The episode climax was changed; the Cyberman asked the Doctor for help rather than attacking as the Master and Missy entered: ‘Close on one of Bill’s

eyes... a tear forming in the corner of one, exactly like the teardrop eye of a Cyberman!’

Peter Capaldi’s departure as the Doctor was announced via Jo Whiley’s Radio 2 show on the evening of Monday 30 January, with the actor commenting that the last four episodes of the 2017 series included “a number of old adversaries”.

Developing the finale – also referred to as *X* – after the claustrophobic feel of the earlier episode, Moffat wanted a contrast, opening in the open countryside of the solar farms. He saw the narrative as being about the emotional consequences of the Doctor’s battle with the Cybermen – its victims including Bill, Missy and the Master. With Bill converted, the writer needed a conceit to include Pearl Mackie as Bill in the finale’s emotive climax. Moffat recalled that in the time-travel series *Quantum Leap* (1989-93), Dr Sam Beckett inhabited different bodies, yet always appeared on screen as actor Scott Bakula; as such, Bill continued to see herself in human form.

The ‘First Chunk’ of ‘Episode 12 Draft One’ ended on the rooftop escape. With some changes to this preceding material, the ‘Second Chunk’, dated Tuesday 7 February, opened with: ‘Drone shot: spreading below us the most beautiful sunlit countryside... Meadows and farms and rivers and cottages, under a perfect blue sky. On a dirt track far below, a horse and cart... In the cart, a bunch of kids, jostling along. Chatting, laughing, happy. Their clothes are rough and simple – could be any era. Most probably *The Waltons*’; this referred to the US television series *The Waltons* following rural life in the

Connections: Incognito

► The Master comments that he likes disguises, using masks and other means in *Terror of the Autons*, *The Mind of Evil*, *The Claws of Axos* [all 1971 – see Volume 16], *Castrovalva* [1982 – see Volume 34], *Time-Flight* [1982 – see Volume 35] and *The King’s Demons* [1983 – see Volume 37].



Left: Cyber-Bill emerges from the smoke.



Right:

A cloth-face,
1960s-style
Cyberman.



1930s and 1940s. Alit was ‘a little girl – about twelve [with] dark, thoughtful eyes’. The cart halted while the driver, Holst (‘a leathery-faced, taciturn man’), delivered parcels to a cottage. Alit stared at a scarecrow: ‘Clearly a Top Knot... chained to a post in the middle of the field.’ Alit felt the scarecrows looked sad, but Gazron (‘little boy’) told her that they were “oppressed” by “the system”. “I’ve always known the world was wrong. Everybody knows. But you’re not supposed to say,” thought the girl; the Top Knot moaned and Holst told her to get back in the cart. When Alit asked Gazron if he couldn’t see the number in the sky, the boy dismissed it as “like religion”. Hazran was like ‘everybody’s mum’. Alit believed everyone, including teachers, lied – except her. In the schoolroom, when the teacher asked for a big number and Alit called out “2066” everyone froze... and the teacher asked for a different number. Alit’s narration continued: “I always knew the world was wrong. I never thought I’d find what it was. Then one day...” A molehill appeared before her, bursting to reveal ‘a small shuttle craft... battered and burned and old... faintly reminiscent of the giant ship’.

The Master and Missy

After the opening titles, the Master threatened the Doctor with a gun before he was knocked out by Missy ‘with the handle of her Mary Poppins broly’; in 2014, the character had been described as looking like the hero of PL Travers’ stories. When the Doctor recovered, one fate suggested by the Master was: “We could strap you to a giant mechanical saw and explain our evil plan... But we don’t have a giant mechanical saw.” “Honey, did you forget the giant

mechanical saw?" asked Missy, with the Master adding, "And the evil plan." The Master told the Doctor that most of Bill was "incinerated in the hospital furnace two years ago". The Doctor told the Master and Missy that they needed to beg him for their lives because of the change he had made to the Cybermen's programming. When Missy accused Nardole of running away, the Doctor remarked: "No one who travels with me, runs away." Promising to be good, Missy told the Doctor: "I'll concentrate on flower arranging, and not with severed heads - I'll adopt lots of children, and not just when I'm hungry." The space shuttle piloted by Nardole was the one seen earlier but 'red instead of blue'. When Nardole asked what the Doctor thought of his find, the Doctor called: "I don't like the colour." "Better?" asked Nardole, flipping a switch to turn it blue.

Bill awoke in a working barn 'full of farm machinery. (This isn't the Gallifreyan barn from *The Day of the Doctor* and *Listen* - this should look more real, more used... Although this world feels fairly primitive,



we should remember they are on a space ship - the tractor looks modern, high-tech. A space tractor.)' Bill was 'in her hospital smock, but looking normal, human again'. Visiting Bill, Hazran saw Alit peering round the door and sent her to bed. Alit sneaked back with some bread, asking Bill, "Do you eat?" "Why wouldn't

I?" asked a confused Bill, telling Alit to get her something (*ie* the mirror). When the Doctor entered, it was noted: 'We don't feature it much (and he doesn't seem to use it much) but he is now walking with a cane.' Stage directions indicated: 'The Doctor looks back to the Cyberman - but when we cut back to the Cyberman, it's Bill again, back to normal. (The emerging grammar will be this - when we cut away to Bill's POV, we see her as she sees and feels herself: the normal, human Bill Potts. When we see her as others see her - as she sees herself in a mirror - we see her as she truly is now: a Cyberman.)' The Doctor reminded Bill how he woke her two years after conversion; living under the Monks allowed her to create a "psychic self-image" of her old body. Demonstrating the change, the Doctor had Bill lift the tractor; she did with ease, then throwing it through the wall in horror on seeing her reflection. 'The Cyber-face - but the single tear is leaking out the corner of one of the mesh eyes, exactly like the teardrop shape of the traditional Cyber-eye. The Doctor reaches to wipe away the tear - as we move closer on the tear, it's Bill again (because that's how the Doctor sees her.)' "I see my friend. And I've never been more proud of her," commented the Doctor, while the Master called her "Cyber Bill". When Hazran told Nardole that the community had lived

Connections: Politics

► The Master recalls being "former Prime Minister" Harold Saxon in *The Sound of Drums/Last of the Time Lords* [2007 - see Volume 56] and *The End of Time* [2009/10 - see Volume 62].



Left:
Nardole explores the colony ship.

in peace for centuries; children believed this was a paradise. Nardole asked her if she would like a drink some time. “Not if it was the end of the world,” said the woman. “It sort of is,” said the valet. When the ‘gleaming, silver modern Cyberman’ arrived, the Time Lords aimed their sonic devices creating ‘a sonic shield (like the one formed around the Dalek, in *The Day of the Doctor*)’. This draft ended with the sound of approaching Cybermen.

Draft One was completed on Monday 13 February, removing much of Alit’s opening narration. The Doctor now fitted Bill with a perception filter so she could see and hear herself as she use to be, like a psychic hologram; this would not always work on other people if they were afraid. The Doctor pointed out that in the four days since their arrival, she had not been hungry or eaten. A new scene of the Doctor and Bill talking with the Master was added, during which ‘Bill’s attention [was] caught by the Doctor’s hands – they’re glowing. The familiar golden

glow of regeneration energy.’ The Master warned the Doctor, “If you keep holding it back, it may not happen at all”; Missy later echoed this at the lift. Bill asked the ailing Doctor if he needed to be carried. When he refused, she asked: “Kick your arse?” “On request,” he agreed. Material about the Master and Missy’s memories being distorted was added.

Cyber City

In the new material, in the Cyber City, ‘some Mondasian Cybermen... Another street, a row of RTD [ie Russell T Davies] era Cybermen. Another street – a troop of modern Cybermen.’ Nardole fired at a tree in his demonstration, then telling Rexhill to throw his apple – creating another explosion. While the Master and Missy came to fisticuffs about their TARDIS, the Doctor ran past to talk to Alit. When Alit asked the Doctor if he could promise her safety, he replied: “No one can ever promise that, and no one ever should. But I will do my best, if you will do yours.” The Cybermen smashed through the ceilings, including 4099. As the Doctor’s party waited to face the Cybermen at night, the Master and Missy approached; with reference to *Hell Bent* [2015 – see Volume 84] and *The Day of the Doctor*, the Master noted: “At the battle of Skull Moon in the last days of the Time War. He got everybody killed.” The Doctor gave Alit his unloaded shotgun, his plan being to get the children to a solar farm 50 miles up.

Facing the Cybermen, Alit levelled her shotgun which the lead cyborg said was ineffective; “Bang,” said Alit... and the explosion erupted. Later, Alit told Nardole: “I think she [Hazran] likes you.” Sending Nardole and the community to floor 1065, the Doctor tapped his sonic on the top of

Below:

The Master is back for more mayhem.





Pre-production

his valet's laptop: 'Like the genie effect on a Mac, all the onscreen data seems to suck up into the screwdriver.' Seeing Hazran, the Doctor told Nardole something very, very important: "You're well in there." "I am, aren't I?" blushed Nardole. "It means you have an obligation. A duty. And a future," said the Doctor, shaking Nardole's hand, "I like saving lives. Do me the courtesy of allowing me to save yours." "Sir, it's been an honour," said Nardole. In the tunnels, Alit told Nardole that Hazran was his girlfriend. Preparing for battle, the Time Lord said: "Right, then Cyberkids! The Doctor will see you now!" Nardole spoke into his toggle (as in episodes such as *The Return of Doctor Mysterio* [2016 - see Volume 85]) to ask the Doctor to join them... but the Time Lord replied: "Bye!"

As the Bill Cyberman stood over the Doctor on the battlefield, a girl approached through the forest, saying: "You think your heart is broken. They say they ripped out your heart and threw it away. But that could never happen, could it... Because I am your heart." This was 'Heather (the water woman from episode one.)'. In the

final scene, the Doctor saw an 'old man... A caped figure... The First Doctor - the Hartnell version, now played by David Bradley... clutching his lapels, magnificent and unmistakable.'

Moffat felt the Master and Missy killing each other (one creating the other) had a certain poetry. Talalay realised the scripts needed to be directed very carefully to resolve each character's storyline effectively and that the finale was about the Doctor paying for his earlier mistakes. She was delighted to have a battle scene with the Cybermen, something which had not featured in *Dark Water/Death in Heaven* [2014 - see Volume 79].

Further drafts were issued on Thursday 16 February. 'Episode 11 Draft Four' noted that the opening scene was 'to be shot with Christmas'. The Top Knot said Bill would be "repaired" rather than "harvested"; as she was taken, the Doctor left a message in her subconscious: 'closed his eyes, pressed his fingers to his temples... speaks in a low, urgent whisper' - "Wait for me." Jorj said the ship was heading to pick up the colonists with a skeleton crew, while Bill

Above:
"Hello. I'm
Doctor Who.
And these
are my plucky
assistants."

Connections: Which Doctor?

► The First Doctor's comment, "You may be a Doctor, but I am the Doctor. The original you might say!" derives from the Fourth Doctor's comment, "You may be a Doctor, but I am the Doctor. The definite article you might say!" in *Robot* [1974/5 - see Volume 22] and the First Doctor's in *The Five Doctors* [1983 - see Volume 37],

"I am the Doctor - the original you might say!"



Below:

Where do Missy's real loyalties lie?

now woke on Day 365035 in the ward with visions of the Doctor telling her to wait. Material about the chest unit stopping outside the hospital was changed; Bill's unit gave off a warning when she leaned out of the ward window and this was disabled before she went outside. The Top Knots' "extra duties" were omitted.

'Episode 12 Draft 2' omitted Holst from the opening (although he featured later, handing Nardole a shotgun), dropped the classroom and had '507' in the clouds; Moffat selected this number in

tribute to Russell T Davies who always opted for '57' (such as the Doctor's alias in *Voyage of the Damned* [2007 - see Volume 57]) when he needed a big number. The Doctor now commenting on Mondas, Telos, Planet Fourteen, Marinus and US

president Donald Trump, the shuttle no longer changed colour, Bill blew a hole in the barn wall (omitting the tractor), the Doctor discussed the mathematically impossible task of reaching the bridge, and the Master's recollection of the Time War and Nardole contacting the Doctor from the lifts were deleted. The escapees made it to Floor 502 and the final scene was removed ('to be shot at Christmas'). The same day, these versions formed the 'Readthrough Drafts' with the Antarctica scenes reinstated.

Camera tests for the Millennium FX Mondasian Cybermen designs by Gary Pollard were held in Roath Lock's Studio 2 from 8am on Friday 17 February. Liam Carey was made up first as a Top Knot and then as a Mondasian Cyberman. Moffat's direction for the updated 1966 look had been "the same, but different"; Talalay had been concerned that this image might look silly so worked closely on Millennium's reimaging. The prosthetics and costume team ergonomically toned down the original, incorporating elements





of hospital machinery to give a practical, simple retro look. The test Cyberman employed translucent cloth stretched over the face which strobed on camera and looked horrifically suffocating. The Top Knots' robes looked like dresses, while the original chest units unfortunately resembled breasts. Although (due to a costume oversight), in 1966 the Mondasian Cybermen had human hands, Pearl Mackie's skin tone could have given away the first Cyberman's identity so gloves were added – making the creatures scarier, suggesting that their hands were badly decayed. As the revised costumes emerged, the actors playing the first Cybermen wore a base layer of a stretchy silk material to which various pieces of equipment (including plastic drainpipe) were attached by Velcro. For the faces, the mouthpieces were now formed from rubber rather than tinfoil or vinyl with the originals. Chris Trice made lightweight fibreglass helmets while Rocky Marshal created the chest units.

The readthrough was scheduled for 7pm on Tuesday 21 February in Room GF68+69 after a location day for Peter Capaldi, Pearl Mackie and Michelle Gomez on *The Lie of the Land* [2017 – see Volume 88], with John Simm attending a Razor costume fitting that afternoon. Before arriving in Cardiff, Simm had grown a goatee in tribute to the

Master as played by Roger Delgado and Anthony Ainley and suggested keeping this for the show. In preparation, Simm had binge-watched Capaldi's episodes, delighting in Gomez's performance as Missy; determined to play an older Master, he did not review his earlier appearances.

"This is gonna be a great episode," commented Peter Capaldi having read the opening of the finale. Michelle Gomez decided not to read her scripts before the readthrough. "That's when I realised that reading the scripts cold was probably *not* the best idea," she commented in *Doctor Who Magazine* as she recalled doing lots of gasping and choking on crisps, "I was enjoying everything far too much."

Left:
Jorj the janitor.

John Simm

Resuming her working relationship with Capaldi and Gomez, Talalay had previously directed Matt Lucas in *The Wind in the Willows* in 2006; as a child, Lucas had been scared of the Cybermen and was delighted by their return, suggesting that the story be called *Keeping Up with the Mondasians* (referring to the US reality series *Keeping Up with the Kardashians*). Talalay had not previously worked with Pearl Mackie or John Simm; she was deeply impressed with the way Mackie rose to the script's emotional challenges and talked at length to Simm about making Razor a separate character from the Master.

Being a great fan of Simm's *Life on Mars* series, Mackie was delighted to work with him. Initially, she was concerned that she would be too short for the sequences of

Connections: Past lives

▶ The Master asks the Doctor, "Have you burned?" in reference to his fate in *Planet of Fire* [1984 – see Volume 39] while Missy comments, "I know you've fallen," in reference to *Logopolis* [1981 – see Volume 33] when the Doctor fell from a radio telescope.



Connections: History lesson

► Nardole mentions the Battle of the Alamo where the besieged inhabitants of the Alamo Mission near San Antonio de Béxar were massacred by Mexican troops in March 1836, inspiring the US rally cry: "Remember the Alamo!"



Bill seen as a Cyberman until it was explained that these shots would be performed by a supporting artiste experienced in costume work.

Jorj was played by actor/writer Oliver Lansley who had written and appeared in *Whites* as well as working on *Misfits*. Paul Brightwell (the surgeon) was a *Grange Hill* veteran while Alison Lintott (the nurse) had appeared in *Psychoville* and

Campus. The role of Hazran went to award-winning stage actress Samantha Spiro whose television appearances included *MIT: Murder Investigation Team*, *London Spy* and *Tracey Ullman's Show*. Eleven-year-old Briana Shann was Alit, while 14-year-old Rosie Boore – Gazron – had appeared on television in *So Awkward*; playing Rexhill was Simon Coombs whose credits included *Mouth to Mouth*.

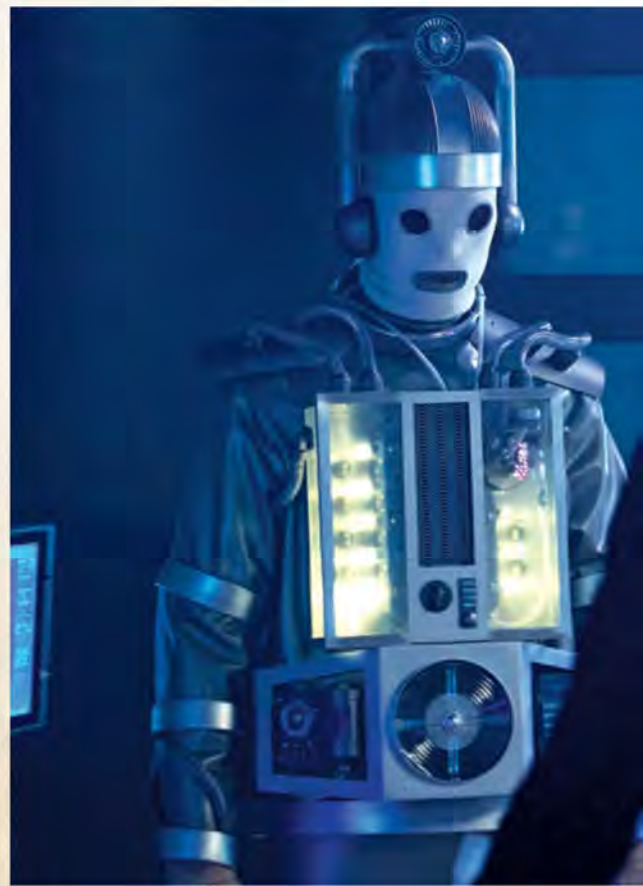
The following afternoon, Simm had a prosthetics test for Neill Gorton's Razor make-up. The untitled shooting script for the first episode was issued on Thursday 23 with the pre-credits omitted. The Doctor and Bill's discussion about bacon sandwiches was relocated to the university corridors (the office set no longer being available, last used for *Extremis* [2017 – see Volume 87] in November) while the Top Knots became the Patients. A chronology was appended; this established the spaceship at 10.30 on Day 1, while the Doctor and Bill's discussions about Missy spanned Day A (on campus), Day B (the corridor), Day C (the kitchen) and Night D (the bench). Bill was fatally shot at 10.37 and woke at 12.30 on Day 2 (ie Day 365034). The Doctor's explanation on the bridge was at 10.45 on Day 1 while Bill next woke at 23.30 on Night 3 (ie Day

365035) and heard the patient's voice at 00.23, meeting Razor just before 00.35. Bill watched the Doctor's sarcasm at 15.00 on Day 4 ('1 Week since Night 3') and his explanation at 11.00 on Day 5 ('1 Month since Day 4'), and mopped floors at 22.00 on Night 6 ('1 Year since Day 5' – Day 365433). She asked about the treatment at 10.00 on Day 7 ('1 Year since Night 6') and went onto the streets at 10.30. Bill saw the Doctor approach the lift at 08.00 on Day 8 ('3 Years since Day 7') with the door closing at 18.00 on Evening 9 ('5 Years since Day 8') before being lured into the operating theatre at 20.05 on Night 9. The lift arrived at 23.30, Razor revealed himself to Missy at 23.42, and the Doctor confronted the converted Bill at 23.43.

The finale's shooting script was issued on Friday 24 February. The Master now wielded his laser screwdriver as introduced in *The Sound of Drums/Last of the Time Lords* [2007 – see Volume 56] and the Doctor

Right:

The Doctor comes face-to-face with a Cyberman.



being two years too late to save Bill was removed. The Doctor now commented on Bill's mental strength after living for years under the Monks, while Holst was omitted and his actions given to Rexhill. The Doctor had Alit surprise the Cybermen with an apple (rather than a shotgun) and his farewell to Nardole was rewritten, recalling River Song's words: "Without hope. Without witness. Without reward." Material with Nardole and Alit on Floor 502 was rewritten, and Heather's comments about her tears added, along with her comparison to the Doctor in the TARDIS being "like King Arthur in his tomb". Flashbacks of the Doctor's companions were added: 'Clara, River, Vastra, Jenny, Amy, Rory, Donna, Martha, Rose (classic companions if we've got good enough footage)'. The opening countryside scene took place on Day X, Alit was in the dorm on Night Y, and the shuttle arrived at 15.00 on Day 10. The Master and Missy

danced on the roof at 00.30 on Night 9 after knocking the Doctor out at 23.45, and Nardole piloted the shuttle at 00.41. Bill came to at 20.05 on Night 10 and was visited by Alit at 10.30 on Day 11, seeing her reflection at 14.01 on Day 12. Missy found the lifts at 14.15, with the Cybermen departing the city at 14.19. The defences were prepared at 16.00, with the children waiting at 19.00 on Night 12. Alit confronted the Cybermen at 19.07 and Nardole led the community to safety from 19.15. Missy stabbed the Master at 19.16 and was shot at 19.18. Nardole talked to Alit on Floor 502 at 09.30 on Day 13, with Heather appearing on the battlefield at 09.31.

Country house hunt

A particular problem was finding the country house required for Floor 507. Moffat had hoped for a rural Western American feel with a wooden barn, but most barns in South Wales were made of stone. The search proved fruitless after four or five weeks and the team planned to form the house and grounds from different locations, until – three days before shooting – Peter Bennett commented that one venue with required barn-like structure could be used, and the adjoining stone-build Georgian farmhouse dressed with a fake frontage. Over the recce day lunchtime, production designer Michael Pickwood hurriedly drew up roughs for the new sets in a pub and confirmed that the construction work could be undertaken to have the venue dressed for later in the shoot. ■

Connections: Heart matters

► Time Lords have two hearts as established in *Spearhead from Space* [1970 – see Volume 15]. The Doctor's comments on one heart being a weakness echo observations in *The Shakespeare Code* [2007 – see Volume 54] and *The Power of Three* [2012 – see Volume 71].





WORLD ENOUGH AND THE DOCTOR FALLS

Production

Above:
Pearl Mackie
smiles for
the camera.

Production on the two-part series finale began on Friday 24 February, with work scheduled from standard studio hours of 7.30am to 7pm in Studio 1 where Mr Razor's nest had been constructed. Pearl Mackie was the only regular required, joined 'JS' (as John Simm was referred to in an attempt to keep his presence a secret) to record Razor welcoming Bill to his quarters and material leading up to the student

believing the Doctor was about to offer an explanation. Costume and make-up changes for Mackie indicated the passage of time, while Razor's make-up supervised by Fiona Walsh and Andrew Whiteoak meant an early start for Simm. Never having worn full prosthetics before, the actor enjoyed hiding behind his new look, being continually startled to see his own reflection and finding it difficult to hear with his ears covered. At one point, Simm considered allowing his performance

to signal that Razor was not all he seemed, but decided otherwise. During the morning, Jamie Hill, Sam Rush, Andrew Sweet and James O'Neill had costume fittings as the revised 'Patients'.

The Interactive team joined production on Monday 27, which started with Oliver Lansley as Jorj as seen on the bridge monitors. After this, work with Mackie and Simm continued in Razor's nest and its doorway to the corridor, up to Bill wanting Razor to meet the Doctor. Fittings for Floor 1056's population were held during the day.

Movement rehearsals

Peter Capaldi, Matt Lucas and Michelle Gomez joined production on Tuesday 28, working with Mackie and Lansley on Studio 2's bridge set. The arrival of the TARDIS was recorded with material continuing to the entrance of Jorj and the Doctor, while JS had a costume fitting as the Master. Capaldi and Gomez continued their working relationship of experimentation to challenge each other. In earlier episodes, Lucas had often offered comedic ad-libs, but now improvised less to give Gomez space to extemporise – one of her additions being when Missy 'dabbed' in the manner of the dance move popularised by youth culture since 2015. The move had been demonstrated to Steven Moffat by his son Louis.

Movement rehearsals with choreographer Ailsa Berk took place in a Zone 1 office from 9am on St David's Day; coached in the stumbling, entranced walk of the Patients/Cybermen, the actors were then transformed into Patients with drip feeds by Rhiannon Morrell and Laura Howard of Millennium FX, ready for the last scene of the day. Bridge scenes continued with stunt arranger Crispin

Layfield supervising Bill's dying fall, while Gomez ad-libbed Missy's comparison of Jorj to a Smurf, the blue creatures from the Belgian comic strip *Les Schtroumpfs*. During lunch, the set was visited by a party from BBC Design & Engineering. Pink script revisions were issued for the first episode's script changing part of the Doctor attempting to explain time distortion to Jorj.

Thursday 2 saw Mackie completing Bill's death before departing for ADR work, leaving the rest of the cast to launch into the Doctor's explanation of gravity and time which continued to Friday 3, completing Oliver Lansley's scenes. This included the Doctor's display of Venusian aikido as stunt performer Andrius Davidenas doubled for Lansley under Derek Lea's supervision; this was one of Capaldi's favourite moments, and he spent time with Mark Gatiss studying instances of Jon Pertwee's Doctor in action to replicate his predecessor's poise. During the day, the set was visited by Anneke Wills, who played the Doctor's companion Polly in 1966/7, along with event organiser

Below:
A close-up
on Pearl
Mackie.



Connections: Cyber-cop

► The Master calls the converted Bill "Robo-Mop", referring to the cyborg character in 1987 action film *RoboCop* and its spin-offs.



Matt Evenden. By the end of Friday, a start had been made on the lift scenes. Mackie had not been required that day, and was interviewed by Benjamin Cook of *Doctor Who Magazine*.

Two units worked on Monday 6 March. The main unit was scheduled for

12.30pm to midnight, with Capaldi having undertaken ADR work at Cranc since 9am; care was taken scheduling scenes with child actors with restricted working hours from 4pm onwards. Before recording, a photograph of all the female cast and crew was taken on the standing TARDIS set in Studio 4 for International Women's Day on Wednesday 8. Work commenced with Bill glimpsing Razor and the doctor in the ward before finding the 'In' ward; Patient prosthetics were applied by Fiona Walsh, Andrew Whiteoak, Rhiannon Morrell, Laura Howard and Georgia-mai Hudson. Meanwhile, a second unit under Peter Bennett recorded the 'Mondasian Enemy', eight of which had been constructed by Millennium, with make-up applications undertaken by Gary Pollard, Robin Archer, Loren Clark, Lisa Coles (Mondasians), Dani Duffy, Simon Richards, Jimmy Mann (RTD versions), Kate Walshe, Martina Sandelin and Karolina Kluzniak (Modern design). A Cyberman moving up the stairs was recorded in a props store stairwell before the unit moved to Studio 2 to record element shots of the Cybermen taking off (against a black screen), followed by pick-up shots of a Patient on the bridge performed by Jamie Hill (who then became a Mondasian Cyberman). VFX photoscan examples of each Cyberman were captured for post-production work, and a photograph was arranged of Capaldi's Doctor

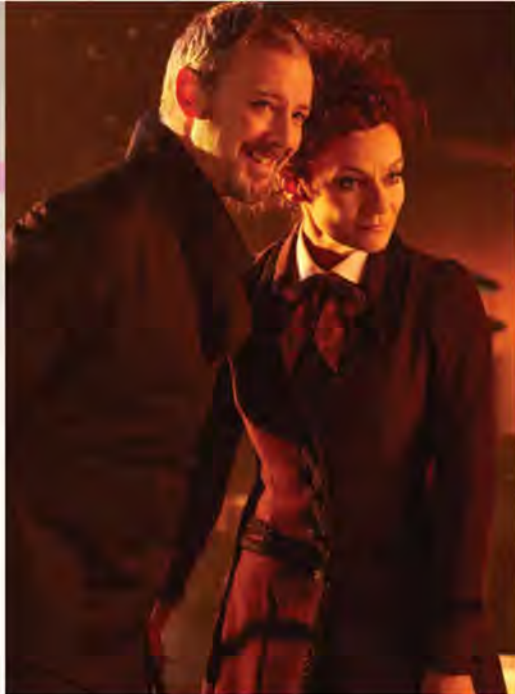
with the Mondasian Cybermen on Studio 1's hospital sets prior to the creature appearing on the evening's location shoot. At 5.28pm the BBC *Doctor Who* website announced the return of the Mondasian Cybermen, releasing the publicity and confirming that Gomez was appearing in the season finale written by Steven Moffat and directed by Rachel Talalay.

In the evening, both units worked on Bute Street near the junction with West Bute Street (often used since *Aliens of London/World War Three* [2005 – see Volume 49] in November 2004, most recently in November 2016 for *The Pyramid at the End of the World* [2017 – see Volume

Right:

The master of disguise.





87]); with road closures, the main unit used Steadicam on many shots of Bill and Razor amid the Floor 1056 population. The second unit recorded cutaways of Mondasian Cybermen on the hospital stairs, element shots for the Cybermen lifting off, the Doctor's view from the roof of humans led into factories, plate shots for Cybermen framed in hospital windows (using a disused building adjoining Cardiff Bay station), families huddling in the windows, and various street scenes with the Cybermen. With John Simm in Razor make-up, nobody was aware that the Master was returning – onlookers' attention focused on Mackie; "Everyone thought it was just some random guy who was in the episode," Simm later told *Doctor Who Magazine*, recalling driving away from the night shoot delighted that nobody had recognised him.

Only the three regulars were required on Tuesday 7 when the St Luke's scenes were recorded in Cardiff University's main building (used since *The Pilot* [2017 – see Volume 85] in June 2016) from noon to 11.30pm. The sequences were performed in order, with the bench scenes relocated to the rooftop at night, using a drone camera from Aerial Craft. This night shoot was one of which Mackie had fond memories, despite the fine drizzle which

came down as she and Capaldi ate wet kebabs. Bennett had been concerned about the night's weather reports; as standby studio cover, he had agreed with executives Steven Moffat and Brian Minchin that this material could be recorded on the edge of the raised TARDIS set if necessary.

Capaldi had press interviews from 1.30pm on Wednesday 8 March, meaning studio work focused on Bill/Razor scenes from 10.30am to 10pm. After seeing the Surgeon in the corridor (Brightwell's only day on the show), Bill was tricked into the theatre; after a make-up change for Mackie, Bill's initial recovery was recorded, followed by another change for the older Bill being lured to the theatre. The day then continued with Bill wheeling her drip towards the 'Out' ward. Meanwhile, a test on a dummy was conducted as a trial run for the patients, while white background shots were taken of Razor and hospital staff in Studio 3.

Left:
Mischief
makers.

Comic fight

Pink script revisions were made to the finale on Thursday 9, deleting Missy and the Master considering shooting the Doctor, Nardole telling Hazran about the Cybermen threat, the sonic shield projected around the Cyberman at the lift, a short scene of the children in the dormitory hearing the Cybermen, and the comic fight between Missy and the Master in the upper room. Heather's arrival was altered and the Doctor now observed Bill crying.

Roath Lock recording was scheduled for 9.30am to 9pm on Thursday, starting with Nardole in the hospital corridor and continuing with the previous day's material in the long ward. After a make-up change for Mackie, Bill watching the Patients leave the theatre was recorded



Above: Matt Lucas and Peter Capaldi are joined by a Cyberman.

with a fleeting glimpse of the Doctor (after which Capaldi departed for ADR work at Cranc). Following another costume change for Mackie, Bill and Razor entered the theatre in burgling gear, while the day concluded with the nurse reducing the Patient's volume. Lea again supervised action elements, with six dummies and four actors featuring as the Patients,

prepared by the Millennium team of Rhiannon Morrell, Laura Howard and Jimmy Mann. Following ADR work, Capaldi returned for a *Sunday Times* photoshoot in Studio 2 at 5.30pm.

Friday 10 March saw studio work scheduled for 8am to 7.30pm, starting with the Doctor and Nardole in the hospital corridor, then the cliffhanger operating theatre scenes with Liam Carey as 'Enemy Bill' (made up by Jimmy Mann and Dani

Duffy). Shots of the Doctor watching the bridge from inside the TARDIS were taped at the day's end.

After the weekend, work resumed on the hospital scenes starting with Missy's meeting with Razor, after which Capaldi was released to join Mackie (not needed for the day) to chat to *Radio Times*' Stephen Armstrong. Gomez and John Simm recorded side room scenes through to Razor's unmasking. Capaldi returned, joining Gomez and Lucas to complete the Doctor's party entering the lift while Simm's make-up was removed to complete the Master's unmasking plus the cliffhanger of the Master and Missy entering the operating theatre. Dropping in during the week were Talalay's family while storyboard artist Mike Collins was on set for the day.

Tuesday 14 saw the completion of the first episode's climax and the finale's flashbacks in the operating theatre; Lea arranged the fight incapacitating the Doctor with Troy Kenchington doubling

Connections: Circuitry

► The TARDIS dematerialisation circuit was introduced in *Terror of the Autons* [1971 - see Volume 16], with the Doctor stealing the Master's, returning it in *The Mind of Evil* [1971 - see Volume 16]. Disabling this circuit in the Doctor's TARDIS caused his exile on Earth.



Capaldi in some shots. Even although he was now playing the Master, John Simm was still named 'Razor' on the call sheets. The crew moved to Studio 4 to start on the rooftop scenes; with Carey playing 'Bill' for the day, Mackie was not required. Simm deferred to Gomez's skills and allowed her to lead as the incarnations danced. Also present was Nick Betts, director of scripted, BBC Studios, and Erica Lear (a friend of Matt Lucas), and her husband Allan, while Benjamin Cook interviewed producers Peter Bennett and Nikki Wilson. The rooftop scenes continued to the shuttle's arrival during Wednesday 15, concurrent with fittings for the villagers.

"Thank you" party

Lea supervised rooftop action such as escapes on Thursday 16 March; stunt performer Freddie Mason appeared as a Mondasian Cyberman, then doubled John Simm as the Master. Missy's comment "silly sausage" was another Gomez ad-lib. Following the 7pm wrap, cast and crew were invited to a "thank you" party by Peter Capaldi at the nearby World of Boats and treated to a preview of *The Pilot*.



In blue revisions to the finale on Friday 17 March, Gazron became a girl and Nardole's demonstration now used the windmill. Two units worked on Friday 17. The main unit completed the rooftop scenes, including action material with Mason's Cyberman supervised by Lea; Simm was not available, so Ian Woolley stood in for him. Insert shots of the Doctor watching from inside the TARDIS – with screens now detachable from the console – were then completed. Meanwhile, after a pick-up for *The Pyramid at the End of the World*, Bennett's second unit worked on long ward inserts, with production co-ordinator Sandra Cosfeld doubling as the nurse's hand, then shots of Bill looking at people being led into the hospital, greenscreen shots of the Mondasian Cybermen (for insertion into hospital windows), and a pick-up of the Patient creeping up on Bill. The main unit moved to Studio 3, with Mackie joining them for shots of Bill working in the long ward and getting a glimpse of the Doctor. Scenes in the cellar and duct sets were then recorded in Studio 3; although scripted to give the directions "first right, second left, and straight on til morning" (echoing the directions to Neverland in JM Barrie's *Peter Pan*), Lucas ad-libbed more serious instructions about being brave to the children. This work was scheduled around Briana Shann's working hours: 10am to 7pm. Meanwhile, the second unit recorded stuntwork with the Cyberman on the roof set, followed by greenscreen shots of citizens being led into the hospital, and black screen shots of the fire elements for the Cybermen chest piece. Finally, Mackie performed her close-up of Bill weeping inside her Mondasian mask.

Connections: Kicking it

▶ Nardole reminds Bill that he has the power to "kick your arse", a threat previously used in *Extremis* [2017 – see Volume 87].



Left: Pearl Mackie and Peter Capaldi take their positions for a smoky scene.

Connections: Cyber-memories

► The Doctor recalls the ice tombs of Telos (in *The Tomb of the Cybermen* [1967 - see Volume 10]), Voga (*Revenge of the Cybermen* [1975 - see Volume 23]), London's Canary Wharf (*Doomsday* [2006 - see Volume 53]), the Moon (*The Moonbase* [1967 - see Volume 9]) and Planet Fourteen (referred to in *The Invasion* [1968 - see Volume 13]),



Right:
Pearl Mackie takes it easy during recording.

After the weekend, Floor 507 location work commenced on private land at Llanvetherine Court, the stone-built Georgian farmhouse in Abergavenny transformed by BBC Cymru into a Western-style homestead; Talalay drew inspiration from the West Virginia 1930s setting in the 1955 thriller *The Night of the Hunter* for the script's Western elements. Scheduled for 8am to 6pm (the week's standard hours), work commenced in the barn with Hazran and Alit approaching Bill. Countryside drone shots

were captured with the help of the Aerial Picture Company, following which the opening finale scenes were recorded as the cart - provided along with two horses by Haydn Webb of the Rickmansworth firm Steve Dent Stunts - toured the estate. After further drone shots, recording in the barn continued with the Doctor explaining to Bill what had happened.

Annabel Hughes of the *Abergavenny Chronicle* covered location work on Tuesday 21 in *It's more Doctor Where? than Doctor Who? as the secretive Time Lord slips into town*. Work at Llanvetherine focused on completing the barn scene as Bill came to terms with who she now was. Careful camera angles blended Mackie and Carey during the in-camera sequence of Bill's cybernised hand touching her head and then being revealed as attached to her converted face; Talalay aimed to achieve as many effects in this manner rather than post-production as possible, similarly executing the mirror shot without the need for a motion control rig. During the day at 12.40pm, the return of *Doctor Who*

to BBC One on Saturday 26 March 2005 was celebrated in the weekly *I Was There* section of *5 live Daily* on Radio 5 Live which featured contributions from Sylvester McCoy (the Doctor from 1987 to 1989 and 1996), Sophie Aldred (Ace from 1987 to 1989), Tom Spilsbury (*Doctor Who Magazine* editor), Phil Collinson (former producer) and Ed Thomas (former production designer).

The third day at Abergavenny completed pick-ups on the barn material and continued with the Master goading Bill and the Doctor's party rushing back to the house to warn of the Cybermen.

Thursday 23 March saw the BBC releasing a 13" video of Capaldi as the Doctor explaining that he needed the help of budding programmers aged 11-13 to save Earth in the forthcoming *Doctor Who and the micro:bit* BBC Live Lesson on Tuesday 28 March. At Llanvetherine, the community prepared for battle stations, after which Mackie returned to Cardiff for ADR work. Exterior recording continued





as the community prepared for the attack, Nardole's demonstration, and the Doctor seeing Alit at the window. After chatting to the Interactive team from 11.30am, John Simm joined the crew for shots of the Master looking down on proceedings. The drone was deployed for shots of Alit approaching the shuttlecraft, with Layfield supervising stunt performer Andrew Buford as Cyberman Bill carrying the prone Doctor. Part of the Nardole/Alit scene in the trees was recorded at day's end.

A last battle

As the sun broke through on the muddy terrain, Friday 24 March saw recording of the Doctor confronting the Master and Missy and an unscheduled scene of the Doctor waiting on the porch planned for Monday 27. The Doctor's major speech was completed towards the end of the day, with Capaldi suggesting that his words should fail to stop his rivals in their tracks as specified in the script.

The final day at Llanvetherine was Monday 27, with recording planned from

8am to 6pm for scenes of the barricaded house, the Doctor preparing for a last battle, Alit's apple surprising the modern Cybermen, and the Doctor stumbling as he walked along. Ailsa Berk drilled modern Cybermen that morning, prior to the action sequences in the afternoon. Not required on location, Gomez was interviewed for *Doctor Who: The Fan Show* on Stage 1 of Television Centre in London.

Two camera units worked at Roath Lock on Tuesday 28 March. Greenscreen shots of Bill and Razor were recorded by the main camera in Studio 2 before Simm went for a make-up change. Meanwhile, the B camera recorded shots of Cyberman Bill blasting the cellar door, then joined by Mackie for close-ups of Bill's hands in human and Cyberman form in the barn while shuttle cockpit scenes were recorded by the main unit. Mackie then departed to record a BBC News interview for Bill's launch with Entertainment Correspondent Lizo Mzimba on the TARDIS set. The main unit proceeded with the Master/Missy confrontation in the upper room in Studio 3 (supervised by Crispin Layfield);

Above: Peter Capaldi holds the clapperboard adorned with his own doodle.

an unscripted addition was the Master applying eyeliner in readiness for his change of image, replacing intended material of the Master looking at the Doctor from the window and pondering why he gave the community hope. In Studio 1, cutaway work continued on shots of the hospital clock and Bill's Mondasian mask. Finally, Gomez joined the second unit for pick-ups of Missy on Studio 4's rooftop. The same day, the first *Doctor Who* and the *micro:bit* lecture was held from the UNIT Black Archive with special messages played in from Lucas and Mackie.

Wednesday 29 March found the BBC crew back at MOD Caerwent, a training area first visited in April 2008 for *The Next Doctor* [2008 – see Volume 60] and last used in June 2015 for *The Zygon Invasion/The Zygon Inversion* [2015 – see Volume 82]. Recording from 7.30am to 6.30pm comprised the lift's discovery and encounter with the modern Cyberman (Mason, supervised by Layfield). This scene was completed to the same schedule next day, followed by the Master and Missy evading the Cybermen and their showdown. This was John Simm's last day – a real delight for him had been the moment when he had been presented with the Master's laser screwdriver prop, commenting: "Hello, old friend." *#BTS* today *#dwsr #DoctorWho* *murk'*, tweeted Talalay.

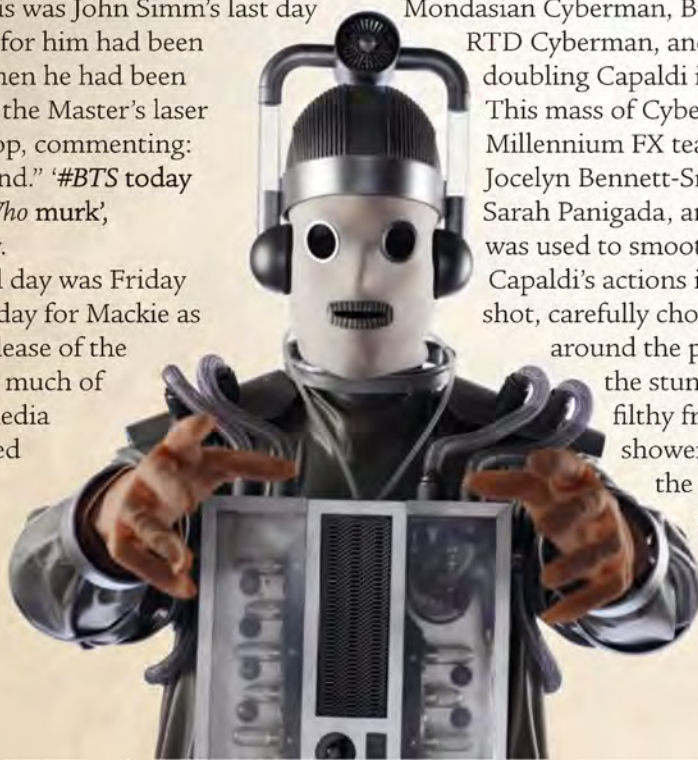
Gomez's final day was Friday 31, the launch day for Mackie as Bill with the release of the BBC interview; much of the resultant media coverage focused on the new companion's sexuality. At Caerwent,



work from 7.30am to 6.30pm began with Missy's death and the escapees emerging from the hatch, followed by the set piece of the lone Doctor taking on the Cybermen. Layfield again supervised the stunt elements, with Mason as a

Mondasian Cyberman, Burford as an RTD Cyberman, and Kenchington doubling Capaldi in some shots. This mass of Cybermen saw the Millennium FX team joined by Jocelyn Bennett-Snewin and Sarah Panigada, and a Steadicam was used to smoothly capture Capaldi's actions in a continuous shot, carefully choreographed around the positioning of the stunt Cybermen; filthy from dirt showered on him by the pyrotechnic detonations, Capaldi relished

Right:
An old-school enemy.





the action-hero sequence. Pick-up shots of the lift and some of the explosions around the Cybermen were squeezed into the schedule.

The Sun ran Andy Hall's story that Pearl Mackie would be leaving *Doctor Who* after a single series on Sunday 2 April. Two units were scheduled for both Monday 3 and Tuesday 4 April. The main unit worked from 7.30am to 6.30pm with Peter Capaldi, Pearl Mackie and Stephanie Hyam – who had been approached in February about returning as Heather, having recorded *The Pilot* the previous summer – at Caerwent on Bill and the Doctor amidst the burnt desolation, some of which was captured using a drone camera; Carey continued to play Cyberman Bill with Gareth Weekley standing in as the Doctor in some shots. Elsewhere at Caerwent, the Interactive team captured Bennett's second unit at work on the stunt and special effects sequences of the Doctor combatting the Cybermen with Mason as a Mondasian

and Burford as both an RTD and modern equivalent under Layfield's supervision. "A tricky but fun day," was how visual effects supervisor Danny Hargreaves described the use of fireballs (explosive charges inside footballs) and stuntmen flying through the air, launched from hidden trampettes. The close-up of the Doctor's regenerating hand was also recorded while in green script revisions for the finale Gazron commented that their new home was the same as their old one, including the windmill.

Press launch

Tuesday 4 April was the 2017 series press launch day; Capaldi, Mackie and – later in the day – Lucas attended interviews and screenings at London's Ham Yard Hotel where a trailer was shown with Simm's Master in the last three seconds; Moffat warned journalists (whom he asked not to reveal the character's return) who wanted to avoid the "spoiler" to look away when signalled. The main unit returned to Llanvetherine for exterior work from 8am to 6pm, starting with drone shots of Nardole with the kids on Floor 502, then pick-ups of Nardole and Alit in the meadow, some of which were completed with Rob Toogood standing in for Lucas after the star departed for London at the start of the afternoon. Alit following Hazran to the barn was recorded, with the child's subsequent visit carrying the mirror. Close-ups with Alit were recorded for the meadow scenes, followed by the pre-credit battle against the Patients seen from the dorm, with Layfield supervising Burford's performance as a stunt Patient. Finally, the windmill and bush explosions were detonated. Nearby, Bennett's second unit completed explosive inserts and plate shots plus Alit in the window and throwing the

Left:

John Simm and Pearl Mackie perform some greenscreen work.

WORLD ENOUGH AND TIME / THE DOCTOR FA



Above:
The cast and crew celebrate completing the 2017 series.

apple, plus Toogood's Nardole looking at the computer.

The regular cast was back in Cardiff for studio work on Wednesday 5 April. The Dorm Room in Studio 3 was recorded first, clearing the children's scenes by 4.30pm or 5pm, after which work moved to the hallway set in Studio 1 and kitchen scenes of Hazran talking to Nardole and Bill's entry.

That's a wrap!

Moffat regretted his trailer decision as *The Sun* ran Dan Wootton's *Return of the Master*. Controlling the story, the BBC made a formal announcement about Simm on Thursday 6 April. In Cardiff, Lucas prepared for his final day on *Doctor Who*, recording Nardole's goodbye to his employer; meanwhile on Studio 4's greenscreen set, a B camera recorded inserts of Bill's appearance in the burnt forest, with Mackie donning the Heather water rig and Sam Rush playing Cyberman Bill. With this being Lucas' final day, a cast and crew

photo was taken on the TARDIS set at lunchtime.

'It's a wrap! The Series 10 shoot comes to an end, and here's one of today's boards, illustrated by Peter Capaldi! #DoctorWho' announced the official *Doctor Who* Twitter feed on Friday 7 April. 'Series 10 Day 205' covered the final TARDIS scene, requiring only Capaldi, Mackie and Hyam, with Weekley doubling for Capaldi in some shots. Talalay required specific lighting effects for the closing scene, and Capaldi spent some time discussing the lead-up to the regeneration with the director. Mike Collins and his family visited the set; that evening's wrap party was held at Cardiff's 29 Park Place bar.

'Not enough words to praise the phenomenal cast/crew/team of #DoctorWho S10. I am so fortunate to have been invited back again. Crescendo,' tweeted Talalay on Saturday 8. Over the coming weekend, Capaldi and Mackie joined Moffat and Minchin at the BFI and *Radio Times* Festival at the BFI IMAX in London.

The Antarctic sequences with David Bradley's First Doctor were recorded by Talalay's crew at the start of the 'Christmas Block' from Monday 12 June, a few weeks before transmission. On the first day, work on the snowy wastes set from 8.30am began with these scenes featuring the 2011 TARDIS prop. A pick-up of the Doctor's eye for the Doctor taking on the Cybermen in the finale was recorded from 7.30am on Wednesday 14



while a puddle close-up was captured later that day. Because this material was shot so close to transmission, it was omitted from press preview copies. ■

Above:
The Twelfth Doctor meets his first incarnation.

PRODUCTION

Fri 24 Feb 17 BBC Roath Lock: Studio 1 (Mr Razor's Nest)

Mon 27 Feb 17 BBC Roath Lock: Studio 1 (Space Ship Bridge - Jorj's Room; Mr Razor's Nest)

Tue 28 Feb - Thu 2 Mar 17 BBC Roath Lock: Studio 2 (Space Ship Bridge)

Fri 3 Mar 17 BBC Roath Lock: Studio 2 (Spaceship Bridge; Lift)

Mon 6 Mar 17 BBC Roath Lock: Studio 3 (Hospital - Ward/Long Ward (In)); Props Store (Stairwell); Studio 2 (Blackscreen; Spaceship Bridge); Bute Street, Cardiff Bay (Streets - Floor 1056; Hospital - Stairs to Roof/Roof; Factory; The Enemy City - Street 1/Street 2/Street 3)

Tue 7 Mar 17 Cardiff University, Museum Avenue, Cathays Park, Cardiff (University - Front Entrance/Corridor + Stairs/Canteen Kitchens/Rooftop)

Wed 8 Mar 17 BBC Roath Lock: Studio 1 (Hospital - Corridor to Operating Theatre/Corridor to Conversion Theatre/Long Ward (In) Corridor/Corridor (Out); Operating Theatre)

Thu 9 Mar 17 BBC Roath Lock: Studio 1 (Hospital - Corridor/Long Ward/Doorway to Corridor/Corridor to Operating Theatre)

Fri 10 Mar 17 BBC Roath Lock: Studio 1 (Hospital - Back Corridor; Operating

Theatre); Studio 4 (The TARDIS); Studio 2 (Lift)

Mon 13 Mar 17 BBC Roath Lock: Studio 2 (Operating Theatre - Side Room); Studio 1 (Operating Theatre)

Tue 14 Mar 17 BBC Roath Lock: Studio 1 (Operating Theatre); Studio 4 (Hospital - Roof)

Wed 15 - Thu 16 Mar 17 BBC Roath Lock: Studio 4 (Hospital - Roof)

Fri 17 Mar 17 BBC Roath Lock: Studio 4 (Hospital - Roof/Roof Door; The TARDIS; Streets; City; Mondasian Mask); Studio 3 (Hospital - Long Ward/Window; Streets; Country Home - Cellar; Duct Tunnel; Forest Hatch)

Mon 20 Mar 17 Llanvetherine Court, Llanvetherine, Abergavenny (Barn; Floor 502 - Identical Countryside; Countryside/Farms; The Whole Countryside)

Tue 21 Mar 17 Llanvetherine Court (Barn)

Wed 22 Mar 17 Llanvetherine Court (Barn; Country Home/Ground)

Thu 23 Mar 17 Llanvetherine Court (Country Home; Meadow; Country Home - Grounds)

Fri 24 Mar 17 Llanvetherine Court (Country Home - Front Porch)

Mon 27 Mar 17 Llanvetherine Court (Country Home - Front Porch)

Tue 28 Mar 17 BBC Roath Lock: Studio 2

(Streets - Against Greenscreen; Shuttle Craft Cockpit); Studio 3 (Country Home - Upstairs Room; Cellar); Studio 1 (Barn; Long Ward; Mondasian Mask); Studio 4 (Roof)

Wed 29 Mar 17 MOD Caerwent, Caerwent (Forest Clearing)

Thu 30 Mar 17 MOD Caerwent (Forest Clearing; Forest; Forest Clearing - Lift)

Fri 31 Mar 17 MOD Caerwent (Forest Clearing - Lift; Forest - Moss Area; The Whole Countryside; Country Home - Grounds)

Mon 3 Apr 17 MOD Caerwent (Burnt Forest; Forest - Moss Area; Country Home - Grounds)

Tue 4 Apr 17 Llanvetherine Court (Floor 502 - Identical Countryside; Meadow; Country Home; Dorm Room; Country Lane; Grounds Near House; Forest)

Wed 5 Apr 17 BBC Roath Lock: Studio 3 (Dorm Room); Studio 1 (Country Home - Hallway/Trap Door/Kitchen)

Thu 6 Apr 17 BBC Roath Lock: Studio 1 (Country Home - Kitchen); Studio 4 (Burnt Forest - Greenscreen)

Fri 7 Apr 17 BBC Roath Lock: Studio 4 (The TARDIS)

Mon 12 Jun 17 BBC Roath Lock: Studio 1 (Snowy Wastes)

Wed 14 Jun 17 BBC Roath Lock: Studio 1 (Forest; Puddle)

Post-production

Post-production was extremely tight (only six weeks on the first episode) and undertaken by Rachel Talalay alongside preparations for the Christmas recording from mid-June.

Elements of CGI and other post-production included the polar icefield, regeneration energy, the colony ship and black hole (where Talalay worked with Canadian effects designer 'John Smith' and Milk FX to ensure this was pacier than the equivalent material in 1968's *2001: A Space Odyssey*), Bill's fatal wound, the cityscape, monitor images, the numbered sky, Cybermen replication, the shuttle craft, energy beams, explosions, the holographic lift, flying Cybermen, the dying Missy's skeleton, Heather's liquid form and space vistas. As usual, Nicholas Briggs provided all the Cybermen voices, recorded at London's Goldcrest Studios on Friday 19 May.

The opening episode was titled *World Enough and Time*, a title derived from the

metaphysical poem *To His Coy Mistress* written in the seventeenth century by Andrew Marvell. Various timing trims were made, notably hastening the bridge sequences to show the Doctor's desperation to rescue Bill; this lost some of the humour needed to counteract the darker events in the hospital.

After the Doctor commented that the colony ship was large, Nardole continued: "Cylindrical, artificial gravity orientates cross-sectionally, at right angles to the axis and downwards from here, so functionally this is both the top and the... what do you call the pointy bit at the front of a spaceship?" "Aerodynamically unnecessary," replied the Doctor. "Anything else?" When the Doctor burst out of the TARDIS, Missy remarked: "Oh, you see? Daddy can't let us play!" As Jorj took aim at Bill, she asked: "So you're going to turn off my life-signs by killing me – right?"

Below:

An uneasy passenger onboard the colony ship.



Black hole

In the flashback to the corridor, after the tutor admonished his student, she asked of Missy's test: "Why do you want to do this?" "Because I think she does. I think Missy is trying to change," explained the Doctor. "Who would I be if I didn't try to help her?"

On the bridge, after Jorj said he was sorry, Nardole said: "It was too late. They're here, it was too damn late anyway..." "I didn't mean to..." continued Jorj as the flashback continued. Before the lift doors opened, as the Doctor knelt by Bill, he said: "Missy – don't speak."



Above:
Missy and her
companions.

"I wasn't going to," said his old friend. When the patients arrived to take Bill, Missy asked the Doctor: "So. Any clue? What are these things?" After the Patients said they would not bring Bill back, Nardole said: "We can't let them take her." "We can't stop them either," observed Missy, as the Patient's voice said: "Correct."

As the Doctor commented the situation was worse than he thought, Nardole said with reference to the new life-signs: "Well someone boarded this ship, that's fairly bad..." "Nothing boarded this ship. Nothing at all," insisted the Doctor, as the valet began, "Begging to differ..." Jorj confirmed the Doctor's deduction of recent events, asking: "How did you know?" "I'm clever," replied the Doctor. The Time Lord started to explain while drawing a diagram: "Your crew are dead. They've all been dead for a very, very long time." "Oh! I see, of course," began Missy, while Nardole, looking at the black hole on the screen,

realised: "Oh! Oh!" "But – I saw them two days ago," insisted Jorj. "Two days from your point of view," said Missy, with the Doctor adding, "From theirs, they've been dead for centuries... Black hole. Four-hundred-mile spaceship. It's a matter of time!"

After Bill waking briefly to see the surgeon, a short bridge scene saw the Doctor continue to explain about time; this was appended to the start of the gravity explanation. When Razor commented on the "very fast bottom" and giggled, he added, "Sounds a bit rude." On the bridge, when the Doctor compared gravity to being in a garden, he added: "If you go upstairs, you're travelling faster through time than everybody downstairs. But don't get excited, the effect is tiny, you'll never notice it."

After Bill was warned that her new heart would stop working outside the hospital, Razor added: "We're not lying

Connections: Sandwich talk

► The Doctor previously debated bacon sandwiches with Bill in *The Pilot* [2017 - see Volume 85].



Right:

A promotional image for *World Enough and Time/The Doctor Falls*.

to you, Bill. It's just true. If you die again, they can't bring you back." On the bridge, after the Doctor told Jorj to concentrate more, he added: "Really, I'm the janitor of the universe, but that doesn't sound good when you're shouting in combat." Following his "Superman gravity" comment, he continued, "It's your mummy's soup gravity. It's the real thing, baby." When the Doctor commented on the ship being parked next to the black hole, Nardole added: "Like you kind of did."

As Bill leant through the open window, a computer voice from her chest unit said: "Warning: this cardiac unit will not function outside the confines of this hospital." Meanwhile, the Time Lord's explanation continued: "Or around a thousand storeys high, if you prefer, assuming each survival chamber to be 2,000-feet tall. You are reversing away from the black hole. Since the time flowing effect increases exponentially the closer you are to the black hole that means that time is passing more slowly here at the top of the ship than it is at the bottom..." "I don't understand any of this!" said Jorj, jamming his gun into the Doctor. "Maybe I can help," said Missy, leading the janitor to the Doctor's drawing: "Maybe I can help. Come on, let's have a look at this... it's tricky. Now listen. Magic space hole makes time pass quicker here than here. Two days have passed at the front of the ship, thousands of years at the back. Okay? Got it? Simple." "Magic space hole?" asked the Doctor as Jorj started to ask what the life forms were... and the action cut back to Razor's room. When Razor said that he was taking Bill outside, she indicated her chest unit: "But... this." Razor tapped



the unit: "I've turned off the warning system. Maybe you'll be fine. Maybe you're all better now!" In the streets, Razor's comments about being "upgraded" were added in ADR.

Colony ship survivors

After Razor helped Bill back to hospital, on the bridge Jorj asked about the life-signs. "There's one thing human beings prize above all else in the universe," replied the Doctor, explaining how the life-signs were the crew's descendants. "But how could they survive for so long?" asked Nardole. "It's a colony ship, it's designed to support large populations," explained the Time Lord. "Not for that amount of time," said Missy. "Agreed," replied the Doctor, "So what are they now, all those people? What have they become to survive?" He then distracted and flipped Jorj: "Sorry - I was worried you might start talking again. Come on!"



Parts of this were moved earlier and redone in ADR.

As the lift doors opened, Missy remarked: "Come on Doctor Who – enough chatting!" Inside the lift, the Doctor sonicked the controls. "But how long has she been waiting for us?" asked Nardole of Bill. "Not that long," replied the Doctor. "How do you know?" asked the valet. "I don't. I hope! That's all we ever have, Nardole. Hope," said the Doctor.

As Bill watched the screen, Razor remarked: "Doors! Weeks, you're watching doors." When Razor remarked to Bill about the question she must not ask, the student asked: "How long have I been here? How long have we been friends?" "I have cared for you..." began Razor. "And I will never not be grateful," said Bill. "In fact, I'd like to introduce you to my other best friend. He's the one with the eyebrows, but don't be scared." "I am scared. I am very scared," said Razor. "Do not ask me that question again."

When the Doctor's party emerged from the lift, he told them: "Please don't reset your watches, because that would be really stupid." "So how do we find Bill?" asked Nardole. "Strangely enough, I don't immediately know that. It's almost like I'm not made of magic," replied the Doctor. "Oh, it's all messy here, isn't it?" noted Missy. "I didn't know being a goody would be so... brown." This was changed in ADR; Razor's comments about taking a while to fathom Missy's identity were also added.

In the corridor, Nardole asked the Doctor: "You know what this place smells like?" "A hospital," replied the Doctor. "My mum," said Nardole, adding, "long story." "Aren't they all?" said the Doctor. "Gives me character," explained his factotum. "You've got enough now, you can stop," said the Time Lord at the operating theatre door. Before Nardole read out his findings from the monitor, the Doctor asked: "This technology – it looks very familiar. What have you got?" When the other door hummed opened, Nardole exclaimed: "Doctor. It just opened!"

Below:


Missy prepares to wreak more havoc.



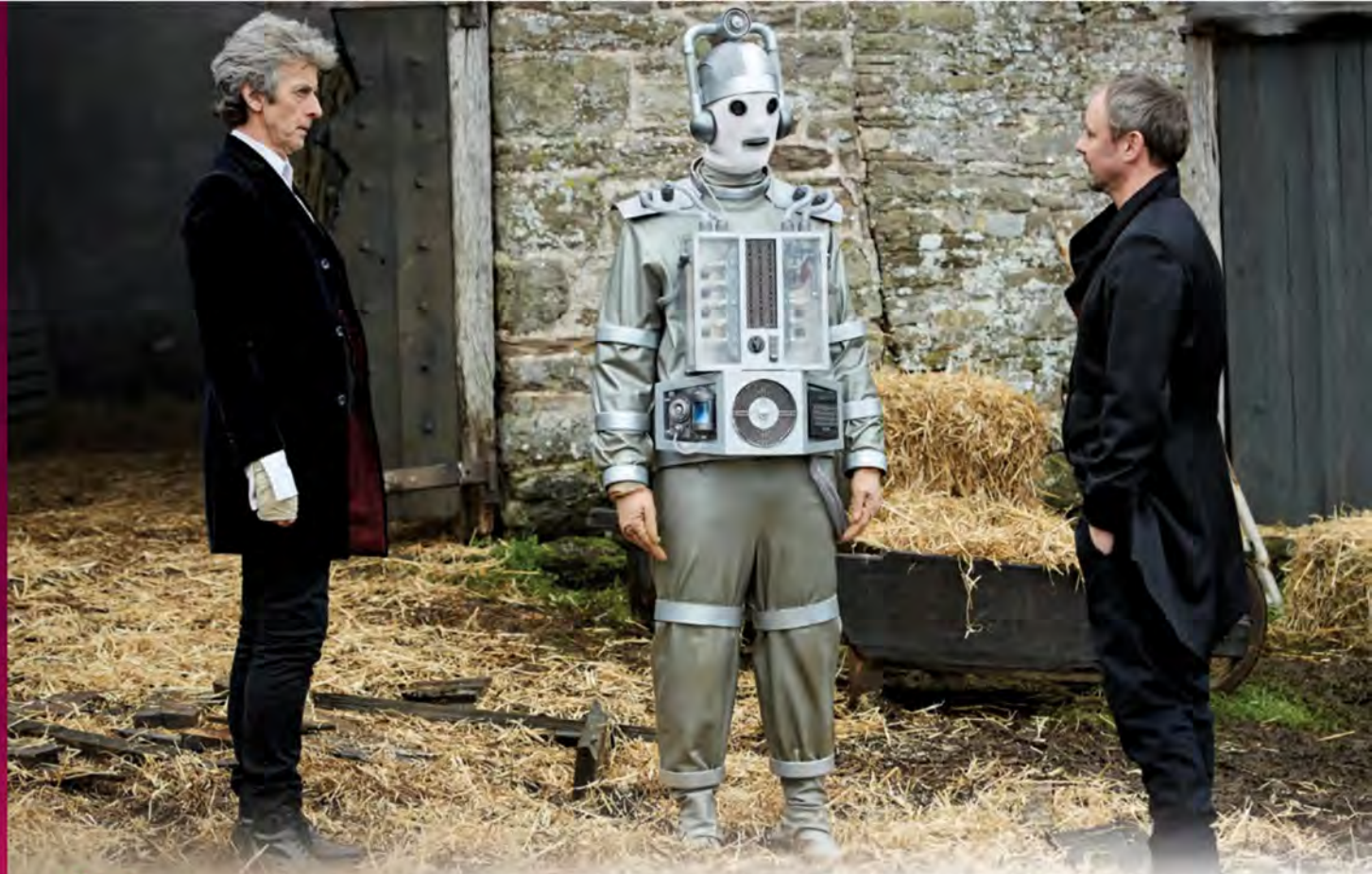
WORLD ENOUGH AND TIME / THE DOCTOR FALLS

STORY 275



A Cyberman from Doctor Who stands in the foreground, its metallic body gleaming under a warm, orange-red light. The Cyberman's chest features a prominent, glowing blue circular light. In the background, other Cybermen are visible, their forms slightly blurred, suggesting a larger group in a similar environment. The overall atmosphere is intense and dramatic, with a strong color palette of oranges, reds, and yellows.

'THE SECOND UNIT
RECORDED ELEMENT
SHOTS OF THE CYBERMEN
TAKING OFF.'



Above: Bill the Cyberman stands between two Time Lords.

"What were you looking at?" asked the Time Lord. "Operation Exodus," replied his valet. After Missy threatened to take Razor's gun, she added: "And possibly your kidneys..." The end of *World Enough and Time* placed the 'Next Time' throw forward after the closing credits but before the final copyright caption.

The finale was entitled *The Doctor Falls* and opened with a *Previously:* montage of material from *World Enough and Time*. Despite the one-hour slot, this too had timing cuts. In the cart, Alit remarked: "They look sad, the scarecrows." "You're not supposed to look at them. They eat

children," said the girl next to her. After Hazran called the alert, Alit hid under her bed while under the next bed Gazron said they would be okay: "They've got a procedure." Alit went to the window to see the battle. "Alit, get back under your bed!" called Gazron, "They'll catch them, don't worry."

After the opening titles, there were originally more silent flashbacks to the operating theatre in *World Enough and Time*. After the Doctor commented that the Master was kicked out of Gallifrey, the Master insisted: "I cured myself!" Telling Missy that she shouldn't have hit him earlier on, the Doctor added: "When you can't see what I'm doing, you should know to be scared." Before Missy knocked the Doctor out, she urged: "Up the ladder now, quickly!"

The 'Two weeks later' caption did not appear in the script. Hazran's comment to Bill that the Doctor put her to sleep was added in ADR; originally Hazran said: "I'm sorry, it's just... the way you look." When Bill was looking out of the barn, she saw the Master and Missy arguing. After Bill asked Alit why everyone was scared of her, the girl said: "Well. You know." "I really don't," said Bill. The next scene was to have been Alit slipping away with something wrapped in a shawl; this was replaced by part of a later, barricade scene amended in ADR.

Connections: Self-compliment

▶ Missy's comment to the Master, "I loved being you," echoes the Tenth Doctor's comments to the Fifth

Doctor in the Children in Need charity Special *Time Crash*.



Entering the barn the Doctor asked Bill: "How are you today?" After the Cyberman answered, the Time Lord said: "Alit, why don't you go and play with the other kids?" Originally the Doctor explained to Bill, "I fitted you with a perception filter... I thought it might help if you could see and feel yourself as you used to be – but it's not real... Sort of like a psychic hologram"; this was redone in ADR. Stepping through the hole in the barn, Bill asked: "What do they all see when they look at me?" "The perception filter won't always work – especially if they're afraid," said the Doctor; this was also dubbed. Some Hazran/Nardole material was moved earlier in the episode from after the conversation with the Master provoking Bill.

Operation Exodus

After the Master's comment about the conversion of children, Bill asked: "Did they throw me away? My body – did they throw my body away?" "Well the exact procedure is a tiny bit funnier..." began the Master as the Doctor interrupted, telling his rival: "We'll catch you up." Caught in the Doctor's glare, the Master departed, saying: "Whatever." The Doctor's comments about Operation Exodus at the lifts were added in ADR. After the Doctor noting the lift was unlikely to be empty, the Master said: "But it'll take ages to get up here..." "Time moves faster down there, don't you remember anything?" insisted the Doctor. After the Master's comment on Cybermen evolving, Missy added: "Because time's moving faster at the bottom of the ship." Following the Doctor saying it was impossible to reach the TARDIS, the group heard the thumping sound – as did Nardole and Hazran; this was intercut with the Cybermen in the city.

After Nardole's windmill demonstration, Rexhill asked: "What sort of gun is that?" "Same as yours," said Nardole. After the Doctor's announcement that the Cybermen could be fooled came a scene with Alit watching from the dormitory window. "Hello," said the Doctor as he entered. "You're the brave one, aren't you?"

At night, Alit stared from the window and the Doctor sat on the porch. In the kitchen, Hazran commented of the sound: "Started that stupid noise again. Louder this time." "Yeah," agreed Nardole at the laptop. "It's going to be soon, isn't it?" asked Hazran, to which Nardole shrugged; her comment about never having met anyone like him was dubbed. After Hazran asked if he had been found on a doorstep, Nardole replied: "On a slave ship, so I'm told." When the woman asked who loved him, Nardole almost laughed: "Sorry, what – loved me?" "Well somebody brought you up," said Hazran, adding, "Quite well, I should say." "Thank you," said Nardole. "I see. You don't want to talk about it," noted Hazran. "I can't talk about it," explained the valet, "Memory wipe. First 20 years, phht!" "Who would do that to a person?"

Below:
Peter Capaldi
shares a hug
with his co-star.



asked Hazran. "Me. It was me. I did it to myself," explained Nardole. "Why?" asked Hazran. "No idea, I wiped that too," replied the valet, "My first memory of being alive, is waking up crying." After Hazran apologised for firing at Bill, she continued: "If you want to come in... sit down..." "I don't sit," said Bill, leaving. Alone with Nardole, Hazran asked: "What was she like – Bill Potts?" "She was the best," said Nardole, "The very best. When she was alive."

After the Doctor said they had 10 minutes before the attack, Bill said: "Doctor, that's not real night, is it? We could basically turn the lights on." "Cybermen prefer to attack in the dark," noted the Doctor. "What, you want to give them a confidence boost?" asked his student. "Give me fighters, give me firepower – but best of all, give me an enemy who's confident," remarked her tutor. Giving Alit the apple, the Doctor's

original comments to Nardole were: "Get it done, and get back, fast as you can."

After the Master pointed out that the Cybermen would find the community five levels up, the Doctor replied: "Not today." "Then they'll die tomorrow," said Missy. "Or the day after," agreed the Doctor, "Or the day after that. Or maybe they'll have a whole week, or a whole month, or maybe they'll have a plan of their own, or someone else will come and save them – I don't know." Racing after the Master and Missy, after the Doctor insisted on "having it out", he continued: "Because I don't think I've ever explained just how much I pity you. All those times I let you live – didn't you ever understand why? It's pity. You live in my pity." When the Doctor asked the Master if he had thought about his own death, he added: "How it will be? Because I know you very well, and I think you'll be running. Running away, terrified, with bullet after bullet in your back. And

Below:

Taking a snap of Peter Capaldi with a clapperboard.





when you're lying there in the mud, crying, screaming, begging, betraying, you know what you're going to think about? Me. You'll think about me. Standing." With reference to the Doctor's earlier speech, when Missy left and thanked the Doctor for trying, her original speech was: "But thanks for all the pity." Hazran told the Doctor: "You should still be in bed. You're not healed yet." Looking at his stick, the Doctor flexed his hand: "I'm not sure I want to heal this time. It's only pain. Pain's good. Helps me focus." Hearing Alit's explosions, Missy smiled: "Oh what's he doing now?"

A montage of friends

When Bill told Nardole that he would think of the right words later, she added: "But that's okay. Because so will we." "Yeah," agreed the Doctor. After Missy knifed the Master, the tunnel scene of the escapees was placed later after the Cybermen's approach. Descending in the lift, the wounded Master said: "Always the women, Doctor. Always the women." Meanwhile, the dying Missy giggled: "Men!"

Looking at Floor 502, Gazron commented: "It's exactly the same up here. Look, there's even a windmill." In the TARDIS, when Heather told Bill that she could come with her, Bill asked: "Where?" "Everywhere," replied Heather. As the Doctor recovered, he said: "Who did that?

Did you do that? I've been kick-started! Who kick-started me? I never asked for that. Reset. I've been reset."

A montage of the Doctor's friends saying his name was assembled showing Rose Tyler from *Bad Wolf/The Parting of the Ways* [2005 – see Volume 50], Martha Jones from *Daleks in Manhattan/Evolution of the Daleks* [2007 – see Volume 55], Donna Noble from *Partners in Crime* [2008 – see Volume 57], Captain Jack Harkness from *Utopia/The Sound of Drums/Last of the Time Lords* [2007 – see Volume 56], Madame Vastra from *The Name of the Doctor* [2013 – see Volume 74], Jenny Flint *The Crimson Horror* [2013 – see Volume 74], Sarah Jane Smith from *The Stolen Earth/Journey's End* [2008 – see Volume 60], Amy Pond from *The Impossible Astronaut/Day of the Moon* [2011 – see Volume 66], Clara Oswald from *Last Christmas* [2014 – see Volume 80], River Song from *The Pandorica Opens/The Big Bang* [2010 – see Volume 66] and Missy from *The Magician's Apprentice/The Witch's Familiar* [2015 – see Volume 80].

Because of the compressed post-production period, composer Murray Gold had one week to score *World Enough and Time* before recording with the National Orchestra of Wales. *The Doctor Falls* featured a 1940s recording of *Dream Away* by Billy Munn as Missy and the Master danced.

Changes to *The Doctor Falls* continued to the week before transmission; alterations to post-production effects on Tuesday 27 June were supervised by Steven Moffat, which he then communicated down to Rachel Talalay who was directing the 2017 Christmas Special in the Roath Lock studio below. ■

Connections: Sweeties

► As in *Mummy on the Orient Express* [2014 – see Volume 78], the Doctor carries jelly babies; these had been a favourite of his since *The Three Doctors* [1972/3 – see Volume 19] and were a trademark of the Fourth Doctor.



Left:
The Mondasian Cybermen advance.

Publicity

Right:

Doctor Who Magazine's cover featuring a Mondasian Cyberman.

► The episode titles *World Enough and Time* and *The Doctor Falls* were revealed on Monday 10 April. While promoting her appearance in the BBC One drama *Babs on Breakfast* on Wednesday 3 May, Samantha Spiro confirmed her *Doctor Who* role, adding: "I can't say how, I can't say who, I can't say where."

► On Tuesday 16 May, Michelle Gomez confirmed to *Digital Spy's* Morgan Jeffery that she was leaving *Doctor Who*; the news was also reported by *Radio Times's* Huw Fullerton that day. On Thursday 1 June, a three-page preview for *World Enough and Time* with Benjamin Cook talking to Steven Moffat appeared in *Doctor Who Magazine* issue 513 which had a Mondasian Cyberman as a variant cover.

► A *Doctor Who* Countdown Concert – a screening of *World Enough and Time* with live accompaniment from the

Right:

Servant and master...



National Orchestra of Wales conducted by Alastair King – was announced on Tuesday 13 June, to be followed by a Q&A session in which BBC Cymru broadcaster (and *Doctor Who* fan and cameo actor) Jason Mohammad would chat to Pearl Mackie and Steven Moffat; 15 pairs of tickets for the event were issued by random ballot for those entering over the next day.

► Brian Minchin spoke to Christel Dee at London's Multichannel Studios on Friday 16 June for the aftershow edition of *Doctor Who: The Fan Show* relating to *World Enough and Time*. Missy's entrance as *Doctor Who* formed a 50" preview released on Sunday 18 and the Doctor graced the cover of *Radio Times* on Tuesday 20 June with the strapline *Who's*

Next? Inside, Stephen Armstrong's four-page *Dead man walking?* looked at the impending end of an era with comments from Peter Capaldi, Michelle Gomez and Steven Moffat. Paul Jones summarised the results of a recent *Radio Times* readers' poll in *Six of the best Moffat moments*. Patrick Mulkern chose *World Enough and Time* as the *Pick of the Day* for Saturday, emphasising the live online Q&A after the 'riveting' episode alongside a montage of the Doctor with the two incarnations of his rival. The programme listing was topped by a shot of the Doctor with a Mondasian Cyberman. The Master, the Doctor and a Mondasian Cyberman also appeared on the cover of *TV & Satellite Week* with the headline *The Master returns*.

- On Tuesday 20, *Variety* revealed that Moffat's next project would be



Above:

The genesis of the Cybermen.

a modern version of Bram Stoker's *Dracula* developed with his friend Mark Gatiss for production by his wife Sue Vertue at Hartswood Films. Moffat discussed the complex Doctor/Master relationship in his 32" *World Enough and Time* preview on Wednesday 21, with a 30" trailer issued that day. Capaldi and Mackie featured in another 24" introduction on Thursday 22 and that evening on BBC One, *Doctor Who* was key to an edition of *DIY SOS: The Big Build* as the home of 12-year-old Matthew Cooper of Telford was repurposed around his needs following a stroke and cancer.

Left:

Who's Next? was the *Radio Times* strapline for the issue which covered the 2017 series finale.

- Steven Moffat and Alexandra Tynan (who – as Sandra Reid – had designed the original Cyberman in 1966) were interviewed for *The Doctor Falls* aftershow of *Doctor Who: The Fan Show* in Roath Lock's Studio 3 on Friday 23. The following morning, the finale was promoted on Radio 2's *Graham Norton* show by Mackie, appearing live between 12.35pm and 1pm before dashing off to Cardiff; she did not confirm whether or not Bill would remain on the series into 2018.



Broadcast

Above:
The Doctor
faces one
last battle.

► BBC One scheduled *World Enough and Time* from 6.45pm to 7.30pm on Saturday 24 June, placing it against ITV's new series of *Catchphrase: Celebrity Special*. Preceded by the *ONEness* ident showing cavers in Wemyss, the announcer indicated, "The Doctor may be in mortal danger." With five million viewers, *Doctor Who* was the day's second most watched programme. Over the closing credits, the announcer said a preview of the next episode was coming up (airing in the earlier 6.30pm slot), and directed

viewers to the BBC Facebook page for the live Q&A.

► Meanwhile, Daleks and Cybermen arrived at Hoddinott Hall in Cardiff's Wales Millennium Centre for the screening with live orchestration from 5.30pm. A special brochure for *The Finale Countdown* was published with contributions from cast and crew. Rachel Talalay was interviewed on the TARDIS set for the following weekend's *Doctor Who: The Fan Show*, and the 2017 series review edition

to be issued the week after that was also taped with Christel Dee chatting to Cameron K McEwan and Luke Spillane. The live 37'46" streaming commenced soon after 7.30pm; Jason Mohammad spoke to Pearl Mackie before a performance of *Bill's Theme*, after which Steven Moffat then joined the pair, commenting that he had delivered his final *Doctor Who* script which was now in production and adding, "We haven't actually finished Episode 12 yet..." The 19'14" edition of *Doctor Who: The Fan Show* featuring Brian Minchin was made available, along with the 1'53" video *Risky Business?* in which Peter Capaldi, Steven Moffat, Pearl Mackie and Michelle Gomez discussed Missy's changing character.

► ABC2's *Whovians* on Sunday 25 June saw Rove McManus joined by Tegan Higginbotham, Adam Richard, Bridie Connell and Steven 'Bajo' O'Donnell, with discussion of the penultimate episode along with a new Doctor audition from Barrie Cassidy of ABC's political programme *Insiders* (discussing Davros with Niki Savva, Phil Coorey and Mark Riley). The BBC's coverage of the Wimbledon Tennis Championships was promoted in a trailer with a tennis ball flying through various settings, striking the dematerialising TARDIS. A 1'07" BBC video featuring John Simm offered a timelapse of the actor becoming Razor.

► Monday 26 June saw a further BBC video, 1'47" of Mackie discussing recording with the Cybermen. A 14" video of a Mondasian Cyberman

hitting a "delete" key then appeared on Tuesday 27, the same day that the *Radio Times* was published, with Patrick Mulkern again nominating *Doctor Who* as the *Pick of the Day*. Alongside a shot of the Doctor with his sonic, the journalist discussed the 'dark joy' brought by the cast in a script with 'epic ambition'. The programme billing – which did not list David Bradley or Stephanie Hyam – was emphasised with a photograph of a Mondasian Cybermen. The *Feedback* section included a missive from Tracy Leach of Balmedie who was intrigued by the Doctor's 'fondness for a white shirt with a very frayed collar' as seen in the photographs printed in the magazine the previous week; this elicited a response from costume designer Hayley Nebauer about how the Doctor's shirts were custom-made by Budd Shirtmakers of London's Piccadilly.

Below:
Cybermen
from Russell
T Davies' era
of *Doctor Who*
join the fight in
the finale.





Above:

Interviews with Michelle Gomez and John Simm featured in issue 514 of *Doctor Who Magazine*.

- ▶ The signed repeat of *World Enough and Time* aired on BBC Two at 2.10am (five minutes later than scheduled due to extended Glastonbury Festival coverage) on the morning of Saturday 1 July. By now, radio trailers were also airing for *The Doctor Falls* and an interview with Moffat by Mark Lawson appeared from *The Guardian* that morning under the title 'I wish I'd burst into tears'.
- ▶ Scheduled for a full hour from 6.30pm, *The Doctor Falls* aired on BBC One; backed by the *ONeness* ident of Killyleagh night kayakers, continuity announcer Duncan Newmarsh began his introduction... only to have the picture distort to a vintage BBC2 Colour Test Card F as a Cyberman was heard smashing down the door: "This-is-BBC-One... I-will-do-this announcement-you-will-be-upgraded."
- ▶ With ITV screening the news and *Catchphrase*, *The Doctor Falls* was the most-watched show of the day, ranking inside the weekly top 20 with well over five million viewers. A closing voice-over from announcer Dean Lydiate assured the series' return at Christmas, and an iPlayer trail for the 2017 series immediately followed the episode. Unfortunately, BBC One Scotland's HD transmission was hit by technical issues; as Bill left the TARDIS, the sound of the episode became inaudible through to the closing credits.
- ▶ Following broadcast, the final episodic aftershow from *Doctor Who: The Fan Show* was made available featuring

Steven Moffat, Rachel Talalay and Alexandra Tynan in the 25'50" edition. Further videos included a 1'25" departure item from Matt Lucas saying how he would miss everyone and a 1'01" reflection from Michelle Gomez on her time on the show.

- ▶ After the episode, the dialogue with the Master asking if the future would be "all girl" and the Doctor's response, "We can only hope," prompted Elaine McCahill of *The Sun* to speculate that the Doctor's next incarnation might be female. The sentiments were echoed by Minnie Wright in the *Daily Express* with *Doctor Who fans in MELTDOWN as finale drops HUGE hint about identity of next Time Lord*. Next day, Michael Hogan of *The Daily Telegraph* bid Farewell Peter

Capaldi: the good Doctor let down by a flawed era in Who commenting on the incarnation which had been 'markedly more brooding and righteously angry than his two predecessors'.

- ▶ BBC America scheduled a *Doctor Who Finale Day* on Saturday 1 July, a marathon of all the episodes from *The Pilot* at 9am EDT through to *The Doctor Falls* at 8.30pm. Interspersed throughout these were unbroadcast and extended scenes from earlier episodes including two items from *World Enough and Time*: how the missing humans had evolved (*The Doctor has hidden talents*) and the black hole explanation (*Magic Space Hole*).
- ▶ On Sunday 2 July, *Whovians* on ABC2 was extended to 45 minutes, featuring McManus joined by Higginbotham, Richard, O'Donnell and Jordan Raskopoulos, with Justin Hamilton as usual presenting *He Who Knows Who News* and including a message from "TV's Matt Lucas" and video interviews with Tynan and Moffat.
- ▶ Comedian and *Doctor Who* fan Toby Hadoke spoke to Rachel Burden about the forthcoming regeneration from 8.50am to 9am on BBC One's *Breakfast* on Sunday 2. CBBC's *Newsround* carried brief items about the season climax with suggestions from young viewers about Capaldi's successor while the BBC also released a 1'40" video showing the making of the Cybermen stunt sequence. Tuesday 4 July then saw a further 1'22" video in which Moffat and Capaldi discussed the Doctor's reluctance to regenerate.

Left:
"You will
be upgraded."





Above: Missy and the Master get flirty.

On Wednesday 5, BBC America offered a *Doctor Who Closer Look* at *The Doctor Falls* with 1'26" of comments from Capaldi, Mackie and Moffat. The BBC then released 56" of comments from Gomez and Simm about their rooftop dance on Thursday 6, while Friday 7 saw a 19'52" Season 10 review on *Doctor Who: The Fan Show*.

- ▶ A signed repeat of *The Doctor Falls* appeared on BBC Two at 1.50am (10 minutes later than scheduled

because of an extended *Panorama*) on Saturday 8 July. BBC America had further videos of the stars answering viewers' questions with the 1'20" #AskDW with Peter Capaldi on Saturday 8 and 1'22" of #AskDW with Pearl Mackie on Sunday 9. The *Radio Times* on Tuesday 11 July saw *The Doctor Falls* described as 'breathtaking' by Danny O'Brien of Southwick in the *Feedback* section, while Liz Weatherley of Potters Bar felt that although Peter Capaldi had not previously been given the space to build his Doctor's character 'this latest run has been a masterpiece', thanks in no small part to Bill. BBC America's videos concluded with the 2'08" #AskDW with Steven Moffat on Wednesday 12. #AskDW with Peter Capaldi – Venusian Akido and Holey Jumpers (1'29") followed on Saturday 15.

- ▶ Reviewing the finale, Graham Kibble-White described it in *Doctor Who Magazine* as 'incandescent... a whole philosophy of *Doctor Who* preparing to go supernova' and decreed that the storyline formed 'the most moving adventure in... forever'.

ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APPRECIATION INDEX
World Enough and Time	Saturday 24 June 2017	6.45pm-7.30pm	BBC One	45'36"	5.00M (21st)	85
The Doctor Falls	Saturday 1 July 2017	6.35pm-7.30pm	BBC One	60'28"	5.29M (16th)	83

REPEAT TRANSMISSION

World Enough and Time	Saturday 1 July 2017	2.10am-2.55am	BBC Two ¹	45'36"	0.33 (-) -	
The Doctor Falls	Saturday 8 July 2017	1.50am-2.50am ²	BBC Two	60'28"	0.21M (-) -	

¹ Signed repeat. Scheduled for 2.05am-2.50am

² Signed repeat. Scheduled for 1.40am-2.40am

Merchandise

The DVD and Blu-ray set *Doctor Who: Series 10: Part 2* from BBC Worldwide on Monday 24 July 2017 included both *World Enough and Time* and *The Doctor Falls* as well as 2'16" and 2'54" editions of *Inside Look* with comments from Peter Capaldi, Pearl Mackie and Steven Moffat about both episodes.

The two finale episodes also appeared on the DVD and Blu-ray release of *Doctor Who: The Complete Series 10* on Monday 13 November; associated bonus features included the two aftershow discussions from *Doctor Who: The Fan Show*, the pair of *Inside Looks*, the deleted scenes 15 and 32 from *World Enough and Time*, a 36'53" edit of *The Finale Countdown*, and the 19'35" featurette *Doctor Who Extra: The Finale Falls* with behind-the-scenes footage

and interviews with Peter Capaldi, Pearl Mackie, Matt Lucas, Michelle Gomez, John Simm, David Bradley and Steven Moffat. The Blu-ray release came with three lenticular art cards, meanwhile an Amazon-exclusive Blu-ray Steelbook edition of the box set was available, featuring artwork by Alice X Zhang.

In January 2018, a figurine of a Patient was given away with issue 116 of Eaglemoss' *Doctor Who Figurine Collection*. Later, issue 127 in June 2018 included a figurine of a Mondasian Cyberman. ■

Below left:
Doctor Who: The Fan Show goes behind the scenes.

Below:
Eaglemoss' figurines of a Mondasian Cyberman and a Patient.



Cast and credits

CAST

Peter Capaldi.....The Doctor
Pearl Mackie.....Bill¹

and

Matt Lucas.....Nardole
 with

Michelle Gomez.....Missy
John Simm.....The Master
Oliver Lansley.....Jorj [1]
Paul Brightwell.....Surgeon [1]
Alison Lintott.....Nurse [1]
Samantha Spiro.....Hazran [2]
Briana Shann.....Alit [2]
Rosie Boore.....Gazron [2]
Simon Coombs.....Rexhill [2]
Stephanie Hyam.....Heather [2]²
Nicholas Briggs.....Voice of the Cybermen²

and

David Bradley.....The Doctor [2]²

Below:

A behind-the-scenes greenscreen shot of John Simm and Pearl Mackie in character.



UNCREDITED

Aleksandar Tomov, Eric Aydin-Barberini, Melissa Azombo, Ryan Ball, Helena Dennis, Sophia Rose Holmes, Leroy Rahman, Katie Wong.....Students
Alison Lintern-Gittens.....Kitchen Staff
Jamie Hill, Liam Carey, Sam Rush, James O'Neill, Andrew Sweet... Patients with Drip Feed
Olly Mullen, Jayesh Harji, Murray Johnston, Joe Felton, Nikhil Theva Raj, Naomi Page, Victoria Coutts, Tamina Ali, Antonia Forrest, Giulia Patricolo, Maggie Baiton, Mariella Gedge, Fiona Smith, Samantha Davies, Donna Sibanda, Mark Granger, Richard Allen, Angus Brown, Rhys Mumford, Martyn Jackson.....Humans
Sandra Cosfeld.....Hand Double for Nurse
Michael Gleeson, Michael-Rae Formston, Neil Cox, James O'Neill, Andrew Sweet, Matt Rohman.....Patients
James Biss, Dean Weir, Joshua Masini, Daryl Matthews.....Patients [inc Patient with Slit Mouth]
Chris Wilkinson, Chris Goldhawk.....Orderlies
James O'Neill, Liam Carey, Sam Rush.....Patients with Larger Chest Units
Noora Ghandour, Celyn Brooks, Cesian Rees Harris, Lucia Taher, Bowen Cole, Evan Cole, Jack Hurley, Eric Ridgwell.....Children [City]
Andrius Davidenas.....Stunt Double for Jorj
Jamie Hill, James O'Neill, Liam Carey, Sam Rush.....Patients with Mouth Slits
Liam Carey.....Cyberman Bill
Samuel Rush, Neil Cox, James O'Neill.....Patient Scarecrows
Maurice Spring, Michael-Rae Formston, Chloe-Beth Morgan, Scott Stevenson, Ayaisha Griffith, Narinder Metters, Jake Nwogu, Shelby Williams, Dan Flack, Christa Winters, Gwendolin Anslow, Tori Barlow, Lizzie Ruggier, George Ikamba, Arek

¹ Billed as Bill Potts in *Radio Times*

² Not credited in *Radio Times*



Murawski, Lynn Thomas, Bi Wen Tutsse Villagers
Evan Cole, Max Morris, Jamal Williams, Kai Gordon, Leilani Gordon, Thea Newman, Morgan Moggs Williams, Ruby Redford, Emily Parish, Liwsi Kilcourse, Jorgan Bangsund, Conor Salmon, Dylan Morgan, Molly Dyer, Eleni Young, Jainaba Marong, Cira Marong Children [Country House]
Vince Aves Horse + Cart Driver
Gareth Cooke Double for Horse + Cart Driver
Andrew Burford Stunt Patient
Andrew Burford ... Stunt Double for Cyberman Bill
Troy Kenchington ... Stunt Double for The Doctor
Jamie Hill, Liam Carey, David Coleman, Jamie McKee, Neil Cox, Sam Rush, James O'Neill, Andrew Sweet Mondasian Cybermen
Freddie Mason Stunt Mondasian Cyberman
Freddie Mason Stunt Double for The Master
Ian Woolley Double for The Master
Rob Toogood Double for Nardole
Simon Carew, Steven Lathwell, Mickey Lewis, Simon Chilcott, Chris Brown, Richard Highgate, Kevin Hudson Modern Cybermen
Freddie Mason Stunt Double for Modern Cyberman

Below:

Writer and showrunner Steven Moffat with director Rachel Talalay.



Matthew Rohman, Richard Price, Tim Stevens, Gareth Weekley, Paul Bailey, Mickey Lewis RTD Cybermen
Andrew Burford Stunt RTD Cyberman
Gareth Weekley Double for The Doctor
Sam Rush Double for Cyberman Bill

CREDITS

Written by Steven Moffat
 Produced by Peter Bennett
 Directed by Rachel Talalay
 [2nd unit: Peter Bennett]
 Stunt Coordinators: Crispin Layfield, Derek Lea
 Stunt Performers: Andrius Davidenas [1], Troy Kenchington [2], Andrew Burford [2], Freddie Mason [2]
 Choreographer: Ailsa Berk
 1st Assistant Directors: Fletcher Rodley [1; uncredited on 2], Sarah Davies [1; uncredited on 2], Dan Mumford [2; uncredited on 1] [uncredited: Mark Hedges; 2nd unit: Steffan Morris, Christopher J Thomas]
 2nd Assistant Director: James DeHaviland
 3rd Assistant Director: Christopher J Thomas [uncredited: Rhun Ilewelyn [1], Lauren Pate]



Assistant Directors: Rhun Ilewelyn, Lauren Pate, Kieran Hayhow [2; uncredited on 1]
[uncredited: Lucy Andrews, Ella Mair Roberts, Arianrhod Engeboe [1], Cat Oswald, James King [2]; 2nd unit: Ben Ceidiog]

Unit Drivers: Sean Evans [1; uncredited on 2], Paul Watkins, Jolyon Davey [2; uncredited on 1]
[uncredited: Graham Huxtable, Bev Spinola, Darren Davies, Simon Walker, Tony McCormack, Montil Jalil [2], Owen Davies [2], Martyn Cadman [2], Steve Darwent [2], Dan Mazhar [2]]

Location Manager: Iwan Roberts
[uncredited: Nicky James]

Unit Manager: Beccy Jones
[uncredited: David Blayney]

Production Manager: Adam Knopf

Production Coordinator: Sandra Cosfeld

Assistant Production Coordinator: Nicola Chance

Production Assistants: Virginia Bonet, Paige Woodward [2], Jamie Shaw

Assistant Accountant: Matthew Fisher

Art Department Accountant: Bethan Griffiths

Script Supervisor: Nicki Coles

[2nd unit: Lucy Noble, Megan Lynas]

Script Executive: Lindsey Alford

Script Editor: Nick Lambon

Assistant Script Editor: Emma Genders

Camera Operator: Mark McQuoid

[Steadicam: Dave Morgan [1], Alf Tramontin;
2nd unit: Stuart Biddlecombe]

Focus Pullers: Jonathan Vidgen, Elhein De Wet

[2nd unit: Will Huckle, Mai Blaxter-Paliwala [2],
John Davies [2]]

Camera Assistants: Gethin Williams, Drew Marsden,
Chris Jacobi [2], Dan Patounas [2nd unit:
Cai Thompson, James Brown [2], Rhodri Wyn
Davies [2]]

Grip: John Robinson [2nd unit: Gary Sheppard,
Ben Moseley]

Assistant Grip: Sean Cronin

[uncredited: Ashley Whitfield [2], Simon Davies;
2nd unit: Sion Woodman, Dominic Farquhar [2]]

Sound Maintenance Engineers: Tam Shoring,
Christopher Goding

Gaffers: Mark Hutchings, Andy Gardiner
[2; uncredited on 1] [uncredited: Ben Purcell]

Best Boy: Andy Gardiner [1; uncredited on 2],
Gawain Nash [2; uncredited on 1]
[uncredited: John Truckle]

Electricians: Gawain Nash [1], Gareth Sheldon,
Bob Milton, Sion Davies, Andrew Williams
[uncredited: Ben Piper]

Left:

A final moment
for the Doctor
and Bill.

Below:

Peter Capaldi's
customised
clapperboard.





Above: John Simm and Michelle Gomez form a close working relationship.

Supervising Art Director: Dafydd Shurmer
 Art Director: Tim Overson
 [uncredited: Martin Boddison; 2nd unit: Anwen Haf]
 Standby Art Director: Nick Murray
 [2nd unit: Tim Overson]
 Set Decorator: Adrian Ancombe
 Production Buyer: Jen Saguaro
 Prop Buyers: Jo Pearce, Charlotte Lailey de Ville
 Draughtpersons: Matt Sanders, Kartik Nagar [1]
 Storyboard Artist: Mike Collins
 Prop Master: Paul Smith
 Props Chargehand: Kyle Belmont [1], Scott Howe [2]
 Standby Props: Matt Ireland, Jonathan Barclay
 [uncredited: Alice Edwards, Tom Leaman [2]; 2nd unit: Ryan Milton]
 Prop Hands: Scott Howe [1], Nigel Magni, Matt Watts [1], Faith Summers [2], Tom Leaman [2]
 Storeman: Jamie Southcott [1], Matt Watts [2]
 Concept Artist: Sam Lamont

Graphic Artist: Lawrence Hearn [1], Christina Tom
 Graphics Assistant: Jack Bowes
 Standby Carpenter: Paul Jones
 [uncredited: Jamie Farrell [2]]
 Rigging: Shadow Scaffolding
 Standby Rigger: Colin Toms
 [uncredited: Thomas Williams [2]]
 Practical Electricians: Callum Alexander, Austin Curtis
 Props Driver: Gareth Fox
 Construction Manager: Terry Horle
 Construction Chargehand: Dean Tucker
 Chargehand Carpenter: John Sinnott
 Carpenters: Tim Burke, Keith Richards, Matt Ferry, Campbell Frazer, Chris Daniels, Joe Painter, George Rees, Alan Jones [1], Dan Berrow, Mike Venables [1], Tom Berrow
 Construction Driver: Jonathan Tylke
 Construction Labourer: Jason Tylke
 Head Scenic Artist: Clive Clarke
 Painters: Steve Nelms, John Nelms, Paul Murray, Debby McShane [1], Tara McCourt

Model Makers: Alan Hardy, Jamie Thomas
 Assistant Costume Designer: Zoe Howerska [1],
 Elizabeth Richards [2]
 Costume Supervisor: Kat Willis [1],
 Gayle Woodsend [2; uncredited on 1]
 Costume Assistants: Rebecca Cunningham,
 Leila Headon, Jenny Tindle
 [uncredited: Ali Kedge]
 Make-up Supervisor: James Spinks
 Make-up Artists: Megan Bowes, Lolly Goodship,
 Derek Lloyd [2; uncredited on 1], Cathy Davies
 [2; uncredited on 1]
 Unit Medic: Glyn Evans
 Casting Associate: Ri McDaid-Wren
 Casting Assistant: Louis Constantine
 Business Affairs Executive: Carol Griggs
 Additional Editor: Becky Trotman [2]
 Assistant Editors: Becky Trotman [1], David Davies
 VFX Editor: Dan Rawlings
 Post Production Coordinator: Hannah Jones
 Dubbing Mixers: Mark Ferda, Darran Clement [1]
 ADR Editor: Matthew Cox
 Dialogue Editor: Helen Dickson [1],
 Darran Clement [2]
 Sound Effects Editor: Harry Barnes
 Foley Editor: Simon Clement
 Foley Artist: Julie Ankerson
 Titles: BBC Wales Graphics
 Title Concept: Billy Hanshaw
 Online Editors: Geraint Pari Huws, Christine Kelly
 [2], Lee Bhogal [2]
 Assistant Online Editor: Christine Kelly [1]
 Colourist: Gareth Spensley
 Music Conducted & Orchestrated By Alastair King
 Music Mixed By Jake Jackson
 Music Recorded By Gerry O'Riordan
 Music Score Assistant: Jack Sugden
 Original Theme Music: Ron Grainer
 With Thanks to
 The BBC National Orchestra of Wales
 Cybermen created by Kit Pedler & Gerry Davis
 Casting Director: Andy Pryor CDG
 Head of Production: Gordon Ronald
 Production Executive: Tracie Simpson
 Post Production Supervisor: Samantha Price

Production Accountant: Simon Wheeler
 Sound Recordist: Deian Llŷr Humphreys
 [uncredited: Gareth Meirion Thomas]
 Costume Designer: Hayley Nebauer
 Make-up Designer: Barbara Southcott
 Music: Murray Gold
 Visual Effects: Milk, BBC Wales VFX
 Special Effects: Real SFX
 Special Creature Effects & Prosthetics:
 Millennium FX
 Editor: Will Oswald
 Production Designer: Michael Pickwood
 Director of Photography: Ashley Rowe
 [uncredited: Rory Taylor, Richard Stoddard;
 2nd unit: Stuart Biddlecombe]
 Line Producer: Steffan Morris
 Executive Producers: Steven Moffat, Brian Minchin
 BBC Studios
 Cymru Wales
bbc.co.uk/doctorwho
 © BBC 2017
 albert+ sustainable production

Below:
 Pearl Mackie
 hugs her
 Doctor.



Profile

MATT LUCAS

Nardole

Matthew Richard Lucas was born 5 March 1974, in Stanmore, London into a Jewish family. With forebears from Poland, Germany and Ukraine, the paternal family name Solotsky was altered to Lucas by a border official at the turn of the twentieth century.

He grew up in Stanmore, Middlesex, with father John Lucas, an aluminium importer, mother Diana (née Williams), a former BBC World Service secretary, and elder brother Howard.

His comfortable middle-class childhood was shattered when his hair fell out aged six. Caused ostensibly by alopecia, one doctor suggested this was a delayed reaction to a traumatic car accident two years before. He tried wearing an NHS ladies wig, trimmed to size, at age 11 but it only attracted bullies.

Identifying with famously bald Olympic swimmer Duncan Goodhew, he wrote to him for advice, hugely appreciating Goodhew's encouraging letter of reply. They met for the first time as part of a surprise on *The One Show* in 2017.

There was further trauma, his parents splitting when Matt was 10. His father's aluminium business later got into financial difficulty and Lucas Senior served six months in prison for fraud. He died in 1996 when Matt was 22. Mum Diana later remarried Ralph Lobatto.

After attending the local Aylward Primary School, Lucas passed the entrance exams for the noted Haberdashers' Aske's School for Boys, Hertfordshire, becoming a day pupil from 1985. Soon Lucas was featuring in stage productions and appeared on kids' show *Saturday Superstore* in September 1986, asking pop star Owen Paul the worst punishment he got for not doing homework.

In 1990 he joined the National Youth Theatre. His first stage 'appearance' with NYT was hidden, dressed all in black, to assist in magic tricks in *The Tempest* (1991). Playing Trinculo was David Walliams, whom Lucas had met at the previous year's NYT summer course and bonded with over Frankie Howerd impressions.

Lucas next studied theatre, film and television at Bristol University, where student productions included *From Creation to Nativity* (1993). As a student, Lucas developed a stand-up act as faded luvvy actor Sir Bernard Chumley. Aged just 20, he became involved with TV comedy duo Vic Reeves and Bob Mortimer, after Mortimer saw his Chumley act.

Taking him under their wing, Lucas became George Dawes, drumming in an outsize babygro on their surreal game show *Shooting Stars* (1995-7; 2002). Further projects with Vic and Bob included *The Smell of Reeves and Mortimer* (1995), *Bang, Bang, It's Reeves and Mortimer* (1999), spin-off *It's Ulrika* (1997), a guest spot in their remake of *Randall & Hopkirk (Deceased)* (2001) and several parts in sitcom *Catterick* (2004).

While hanging around London's Groucho Club, Vic and Bob also helped win Lucas a role in Damien Hirst's promo video for indie act Blur's *Country House* (1995). This led Lucas to open for them as Bernard Chumley on their short autumn 1995 Seaside tour, at Britpop's height.

Finding solo stand-up touring lonely, Lucas formed a partnership with old NYT



Left:
Lucas as
Little Britain
icon Marjorie
Dawes.

pal David Walliams. Developing live shows together such as *Spoofvision* (1996), they played Edinburgh Fringe for three seasons in *Sir Bernard Chumley is Dead!... and Friends* (1995), *Sir Bernard Chumley's Gangshow* (1996) and *Sir Bernard Chumley's Grand Tour* (1997).

Their first screen collaboration was Paramount Comedy's *Mash & Peas* (1996), dark-edged TV parodies helmed by fledgling director Edgar Wright, some later episodes airing on Channel 4. The duo next appeared in Channel Four's ensemble sketch show *Barking* (1998), alongside young comedian Catherine Tate.

Solo projects for Lucas included cross-dressing farmer Mr Mills in sitcom *Sunnyside Farm* (1997), Keith Allen vehicle *You Are Here* (1998) and roles in *Fun at the Funeral Parlour* (2001/2).

Lucas and Walliams next appeared in BBC2 comedy shorts *Sir Bernard's Stately Homes* (1999) and highwayman movie romp *Plunkett & Macleane* (1999).

Rock Profile (1999-2000), a collection of sketches linking archive pop promos, debuted on satellite station UK Play before being picked up by BBC Two in 2000. Lucas and Walliams played scabrous caricatures of pop stars past and present. ABBA, Bucks Fizz, Duran Duran, Take That, even old pals

**Right:**

Playing teen
Vicky Pollard.

Blur all 'appeared', with Lucas also sending up Shirley Bassey, Prince and Elton John. *Rock Profile* characters featured in 2001's relaunched *Top of the Pops* and on *The Ralf Little Show* (2002/3) including a seminal sketch with the duo as rock legend Lou Reed and pop artist Andy Warhol.

Aspects of *Rock Profile* were revisited for Radio 4 series *Little Britain* (2000-2), later transferred to TV via BBC Three in 2003, its first run repeated on BBC Two. *Little Britain* steadily became a hit; BBC Three's second series, aired 2004, was repeated on BBC One, and a third series premiered on BBC One in 2005 pulling in nine million viewers.

Lucas's politically incorrect characters included teen Vicky Pollard, hectoring Fat Fighters tutor Marjorie Dawes and Dafydd, self-proclaimed Only Gay in the Village. Narrated by Tom Baker since its radio incarnation, script editor on *Little Britain's* first TV series was Mark Gatiss and sly references to *Doctor Who* included a character named Matthew Waterhouse.

Waxworks of their Lou and Andy characters appeared in Madame Tussauds,

there were successful *Little Britain* live tours, and merchandise from books to video games. Signing off with Christmas special *Little Britain Abroad* (2006), it briefly returned with American version *Little Britain USA* (2008).

Amid *Little Britain's* huge success, occasional solo work for Lucas included David Tennant's *Casanova* (2005) and a reprise of *Shooting Stars* (2008/9).

Airport docusoap spoof *Come Fly with Me* (2010/11) reunited Lucas and Walliams for more character comedy.

By that time Lucas was undergoing difficulties in his personal life. His civil partnership with Kevin McGee from December 2006 only lasted 22 months and tragically McGee later took his own life in October 2009. Lucas immediately pulled out of his starring stage role as Kenneth Halliwell in *Prick Up Your Ears* (2009, Comedy Theatre).

McGee had been a huge *Doctor Who* fan, the couple even owning a TARDIS prop, making any decision by Lucas to appear in the show an emotional one, and for a period he avoided watching it.

A lifelong fan of musical theatre, Lucas played innkeeper Thénardier in an anniversary stage production of *Les Misérables* (2010, O2), also fronting TV documentary *Les Mis at 25: Matt Lucas Dreams the Dream* (2010). Previous musicals experience included Boy George biography *Taboo* (2002/3, The Venue, London), playing artist Leigh Bowery.

Seeking work Stateside, Lucas appeared as Tweedledee and Tweedledum in Tim Burton's movies *Alice in Wonderland* (2010) and *Alice Through the Looking Glass* (2016). Other film work has included *Bridesmaids* (2011), *In Secret* (2013), *The Harry Hill Movie* (2013) and *Paddington* (2014).

Relocating to California in 2012, he has taken US TV guest roles in *Portlandia*

(2012/13), *Community* (2013), *Man Seeking Woman* (2015) and *Fresh Off the Boat* (2015). UK work has included family comedy *Pompidou* (2015).

Invited to guest star in *Doctor Who* Christmas Special *The Husbands of River Song* [2015 – see Volume 84] by casting director Andy Pryor, he accepted the one-off role of Nardole, a character who loses his head and is joined to a cyborg body.

With the show on hiatus during 2016, Lucas appeared as Bottom in Russell T Davies' *A Midsummer Night's Dream* (2016), made by the *Doctor Who* crew.

Initially invited to come back as Nardole in perhaps three episodes of the 2017 series, the role grew as Moffat developed the series' overall arcs. Nardole returned to the screen a year later in Christmas Special *The Return of Doctor Mysterio* [2016 – see Volume 85] as the Doctor's batman, his body restored in cyborg form by the Doctor. The character then continued in the 2017 series, assisting the Doctor in guarding Missy's vault.

Lucas evolved Nardole from his *Husbands of River Song* performance, as he explained to *Doctor Who Magazine's* Benjamin Cook

in late 2016: "It was a broad and brief performance, and it didn't impact massively on the plot. It was very much a Christmas Special kind of character. It was a turn. It was a cameo. It was a bit of fun. Of course, if you performed at that level for the whole series, it would be insufferable."

Of the reworked Nardole, Lucas reckoned: "[The scripts] allow the character to retain his absurdity, but also to have a little bit more to him. And he's a bit more proactive. He's a bit more knowledgeable. He knows some secrets."

Showrunner Steven Moffat told *Doctor Who Magazine* that Lucas approached him about a return: "I sat there thinking, 'Okay, so this guy who's out in LA being offered every kind of pilot and every kind of career advancement has basically decided that instead of all that wealth and spectacular success, he'd rather go to Cardiff and make *Doctor Who*.' And so now that was an opportunity... I decided to import the best comic timing I've ever seen into *Doctor Who* on a regular basis."

Lucas had already shot four episodes of the 2017 series by the time he was added to the script of *The Return of Doctor Mysterio*. Moffat explained at the 2016 Christmas Special's launch how he retooled the character: "In the first episodes of next year's series, he's slightly broader but we more clearly establish in this Christmas one that he's sly, and clever, and daft – but he's not just rent-a-duffer, as he was in *The Husbands of River Song*, where he was a relatively small character, killed off early on, who happened to be played by Matt Lucas. This is a chance to slightly reconfigure him."

After appearing in the 2017 series, Nardole was last seen in *The Doctor Falls*, before returning for a cameo as an avatar in *Twice Upon a Time* [2017 – see page 72].

Lucas' autobiography *Little Me: My Life from A-Z* was published in October 2017. ■

Left:

Matt Lucas as Nardole in the 2015 *Doctor Who* Christmas Special *The Husbands of River Song*.





TWICE UPON A TIME

► STORY 276

In the cold wastes of the South Pole, the Doctor comes face to face with his past – the original, you might say. As two Doctors fight against impending regeneration, who is the glass woman stalking them through time?





'THE FIRST DOCTOR — WHO TURNED UP UNEXPECTEDLY AT THE END OF THE 2017 SERIES AND IS ALONG FOR THE RIDE — REVEALS HIS OWN PERSONAL INTEREST IN THE BATTLE BETWEEN GOOD AND EVIL.'

Introduction

In *Silence in the Library/Forest of the Dead* [2008 – see Volume 59] writer Steven Moffat had his characters cheat death by being uploaded into the Library’s computer. In the 2014 series, he introduced the Nethersphere, another computer that saved the consciousness of people following their deaths. *Twice Upon a Time* took this theme even further. An organisation known as Testimony was on a quest to upload the memories of all humanity throughout history, preserving people’s memories at the point of their recorded deaths.

This is an idea very similar to one expressed in *The Deadly Assassin* [1976 – see Volume 26] where it was revealed that the memories of Time Lords are saved in the Matrix when they die. In *The Trial of a Time Lord* [1986 – see Volume 42] it was even suggested that the Matrix receives live updates of Time Lords’ experiences wherever they are in time and space.

Testimony took things further, however. It was able to fashion avatars – containers that can adopt the form and access the memories of someone they have ‘archived’. The Doctor was ill-inclined to take these recreations as the real thing, however – especially as he had come to the conclusion that no one can carry on for ever – even him.

This Christmas Special revisits the crisis of identity that the Doctor suffered at the beginning of his twelfth incarnation. In *Into the Dalek* [2014 – see Volume 76] he asked if he was a good man. Here he was reunited with the ‘good’ Dalek he calls Rusty, that helped interrogate his own



identity crisis. Meanwhile, the First Doctor – who turned up unexpectedly at the very end of the 2017 series and is along for the ride – reveals his own personal interest in the battle between good and evil. Testimony finally has an answer for the Doctor – maybe it’s he who makes a difference.

Despite having some fun highlighting the differences between the 1960s’ interpretation of the Doctor and his modern-day counterpart – the message we arrive at is that in a fundamental sense, he is the same man he always was, and always will be...

... Except that in the final moments of the story the Doctor regenerates into a woman for the first time, following the example of the Master, as revealed in *Dark Water/Death in Heaven* [2014 – see Volume 79], and the General in *Hell Bent* [2015 – see Volume 84]. Fifty-four years into this epic saga, *Doctor Who* proved yet again that there is still uncharted territory to explore... ■

Above:
“Oh brilliant!”
The Thirteenth
Doctor arrives.

STORY

The Twelfth Doctor recognises his former self, but the First Doctor doesn't recognise his successor.

[1] Then all around them the snow stops falling. Time has come to a halt. A captain from the First World War appears. He was in a bomb crater facing a German soldier when time came to a halt and he saw a glass woman... [2]

The Twelfth Doctor invites the First Doctor and the Captain into his TARDIS. The First Doctor is not impressed, and is even less impressed when he realises the Twelfth Doctor is his future self. [3]

The TARDIS is grabbed by some clamps and winched up into a spacecraft. A voice instructs the Doctors to step outside: "The Chamber of the Dead awaits you."

The First Doctor emerges as the voice offers him a gift in exchange

for the Captain... Bill Potts! [4] The Twelfth Doctor scans her with his sonic screwdriver, convinced that she can't be real, while she is convinced that she is.

The Doctors discover time-travel technology from the far future. [5] The glass woman appears and explains that the Captain must be returned to the appointed time and place of his death. The woman then shows the First Doctor what he will become – "The Doctor of war!"

The Twelfth Doctor opens the hatch beneath his TARDIS and both Doctors, plus the Captain and Bill, slide down the chains [6] and jump down to the ground before escaping in the First Doctor's TARDIS.

The First Doctor noticed that the glass woman's face was based on a human original, so the Twelfth suggests they try to identify her. They need the biggest database in the universe.

It is based in the ruins of the Weapon Forges of Villengard. [7] The two





Doctors emerge and approach a derelict tower. Something inside it fires at them. The Twelfth Doctor invites their assailant to scan him and it permits them to enter.

In the TARDIS, the Captain reflects on how his wife and sons will react to his death. [8] He looks up at Bill – to see her transformed into the glass woman.

The Twelfth Doctor climbs to the top of the tower, which is occupied by Rusty, the good Dalek. [9] Rusty identifies the glass woman as Professor Helen Clay. Rusty plays a recording of Helen explaining that the Testimony Foundation's purpose is to extract the memories of the near-dead so they can speak again, through glass avatars. Then the recording stops – because the glass woman has stopped time again.

The Doctors return to their TARDISes and land in the No Man's Land of the First World War. Time is still frozen and the Captain returns to the crater, and makes one last request: for the

Doctor to look in on his family, the Lethbridge-Stewarts. The Doctors agree and the glass woman restores time... and the Captain hears singing coming from the German trench. It is Christmas 1914, and the Doctor adjusted the time frame so that the Captain would be saved by the Christmas Armistice. [10]

The First Doctor realises what it means to be a “Doctor of war” and departs, ready to undergo his first regeneration.

Bill returns to the Doctor to give him a goodbye present. It's Clara, who the Doctor now remembers. [11] Nardole returns too for one last cuddle.

Now resigned to the thought of having one more lifetime, the Twelfth Doctor leaves in his TARDIS and he regenerates into a new incarnation. [12] The Doctor is delighted with her new face, but at the press of a single button the console explodes, the outer doors open, the TARDIS tilts and she falls to the Earth below...



Pre-production

Above:
The Captain
and the two
Doctors.

There comes a time when it's time. And I think it's time. So, that's okay – I feel good about that," said Peter Capaldi on the BBC website considering his imminent departure from

Doctor Who, the series which meant so much to him as a youngster and which he had been delighted to star in since 2013.

Capaldi's final episode would also see the departure of executive producer and lead writer Steven Moffat. Becoming showrunner in 2009, Moffat had only planned to do three series to the golden anniversary in 2013, but the opportunity to work with Capaldi tempted him to stay on another two years. During 2015, it

transpired that the commitment of his successor Chris Chibnall to his ITV drama *Broadchurch* meant he could not take over until 2017, meaning Moffat agreed to make a further series to air in 2017 – his departure announced on Friday 22 January 2016. "There comes a point where you've kind of done everything *you* can do, and it's time for somebody else to come in," he commented at San Diego Comic-Con in 2017.

By late 2015, Capaldi had realised that Moffat was ready to move on. The executive told his star that just because he was leaving, it didn't mean the Doctor had to regenerate. Chibnall offered Capaldi the chance to remain; the actor deliberated

at length and came close to accepting. However, he was not used to staying in the same part for such a length of time, and felt that it was time to take on other performing challenges. "I really never wanted to get to a place where I knew how to do this because that's not what being creative is," Capaldi commented at New York Comic Con, "The actual amount of time we were spending on the show, I realised I was getting the hang of it. And that made me frightened."

Moffat's original plan was to end the 2017 series with the Doctor's regeneration. By late 2016, it was clear that Chibnall did not want to launch his era with the 2017 Christmas Special. While he was reluctant to 'kill off' a Doctor on Christmas Day again (as in *The Time of the Doctor* [2013 – see Volume 75]), Moffat felt it was important the series had a Christmas Day presence on BBC One. As such, he developed a coda to the wounded Doctor's series finale battle with the Cybermen.

The idea to extend the regeneration story by an episode came about when Steven Moffat, Peter Capaldi, Pearl Mackie – who played Bill – and executive producer Brian

Minchin took part in an Amazon Video Live Q&A on Friday 7 October during New York Comic Con. When asked if there were any characters from the show's past that the team would like to bring back for an episode, Moffat replied: "It's one we can't do, but if we could actually bring back the [First] William Hartnell Doctor right at the beginning of his time – obviously there would be staffing difficulties with that [due to William Hartnell's death in April 1975] – and have him confront what he has become, after this dodderly old man wandering around the universe had become an epic hero." "Get David Bradley to do it," commented Capaldi, recalling his set visit to the 2013 drama *An Adventure in Space and Time* which chronicled *Doctor Who*'s formative years with Bradley playing Hartnell.

Intersecting timelines

Moffat had always felt that the first incarnation of the Doctor would be the most interesting to contrast with his successors; the earliest Doctor was not the full self-sacrificing hero of later years, and it would be interesting to confront him with a potentially uncomfortable foretaste of what he would become. The moment the writer chose for the Doctor's timelines to intersect was the end of the First Doctor's final adventure, *The Tenth Planet* [1966 – see Volume 8] – between the old Doctor leaving his companions, Polly and Ben, in a Cyberman spaceship to make his way back across the Antarctic wastes to the TARDIS where he regenerated. Episode 4, *The Tenth Planet*'s conclusion, had been missing from the BBC archives since the 1970s; fragments existed of the regeneration itself (retained from a November 1973 edition of BBC1 children's magazine *Blue Peter*) and some

Left:
The Twelfth Doctor meets his first face.



Connections: TARDIS IT

▶ The Doctor uses the TARDIS databank, referred to in stories such as *Castrovalva* [1982 – see Volume 34] and *Planet of Fire* [1984 – see Volume 39], and also mentions the Matrix, the repository of departed Time Lords' brain patterns first mentioned in *The Deadly Assassin* [1976 – see Volume 26].



off-air 8mm film shot in Australia in the 1960s. With Mondasian Cybermen being created for the finale, it would be possible to recreate some moments from the missing programme in the same manner as *An Adventure in Space and Time*.

The BBC Cymru team wanted the Christmas Special to be directed by Rachel Talalay; the British-Columbia-based director had formed an excellent working relationship with Capaldi and had initially agreed to handle

the two-part series finale from February to April. She was now asked to remain in the UK, directing the Special during June/July. Suffering from a gall bladder problem, Talalay was initially reluctant to spend so much time away from her family, but after persuasive emails from Moffat and Capaldi agreed to the extended assignment. As with the previous block, the producer would be Peter Bennett.

Impressive exit

Capaldi's departure was announced by the actor himself during a chat with Jo Whiley on her Radio 2 programme at 9.42pm on Monday 30 January. The BBC issued formal statements in which the production team and Charlotte Moore, director of BBC content, paid tribute to the actor. Following the broadcast, Capaldi was quickly contacted by his predecessors, Matt Smith and David Tennant. Media coverage the next day was extensive and remained high profile that week.

With the scripts for *World Enough and Time/The Doctor Falls* [2017 – see page 6] completed by the end of February,



Moffat began the Christmas Special. One morning in March, he met up with Chibnall to understand how to guide his story to a point where his successor planned to take over. It was agreed that, as with the handover from Russell T Davies and the Tenth Doctor to Moffat and the Eleventh Doctor in *The End of Time* [2009/10 – see Volume 62] that the incoming executive should script the post-regenerative moments. Moffat soon knew that Chibnall was casting the first female Doctor, although he was unaware of her identity. Because of this significant change, the writer considered having the Doctor look back at his male life-span; since the Master had become Missy, he felt that the Doctor would want to follow in his friend's footsteps.

"A tale of redemption and hope," was how Moffat described his story in *Doctor Who Magazine*. His aim was to present an impressive exit for Capaldi's Doctor via a tale of a major life change – such as shifting jobs or moving house. In the camera script for *The Tenth Planet* Episode 4, the



regenerating Doctor declared: “No, no, I can’t go through with it – I can’t. I can’t. I will not give in,” and Moffat recalled the Master refusing to regenerate in *Utopia/The Sound of Drums/Last of the Time Lords* [2007 – see Volume 56]. This inspired the First Doctor resisting the need to regenerate, never becoming his successors – a strong dramatic point when taken alongside the current Doctor’s similar refusal, tired after centuries of saving the universe. Moffat saw parallels with the classic 1946 Christmas fantasy film *It’s a Wonderful Life* in which a good man on the brink of suicide through despair was shown how if he had never been born he would never have had such a positive influence on his friends’ lives.

Watching the First Doctor’s existing episodes, Moffat felt some of the character’s attitudes reflected the society of the time; unable to ignore these, he depicted the unvarnished First Doctor as a privileged aristocrat who expected to be waited upon, but one less grumpy than received wisdom. Since *The Three Doctors*

[1972/3 – see Volume 19], it had been established that the Doctor’s different incarnations would sometimes clash with each other; this allowed humour to counteract the dark tone of a story for Christmas Day.

For his final script for the series, Moffat wanted a guest role for his friend Mark Gatiss, the actor/writer with whom he had developed BBC One’s *Sherlock*. During a meeting on Gatiss’ script *Empress of Mars* [2017 – see Volume 88] in early 2017, Moffat asked Gatiss to keep June and July free, explaining: “I’m writing a part you’d be perfect for in Peter’s last story, and I want you to be there when I go.” The role was a First World War British Army Captain – part of the Lethbridge-Stewart family which included Brigadier (originally Colonel) Alistair Lethbridge-Stewart of UNIT in various stories from *The Web of Fear* [1968 – see Volume 11] to *Battlefield* [1989 – see Volume 45]; both Moffat and Gatiss particularly liked this character. Moffat told Gatiss that the character was the Brigadier’s grandfather, Captain Archibald Hamish Lethbridge-Stewart; this added a twist of the Doctors saving the life of a man whose family would later become very important to him.

The Captain’s origin was one of the unofficial ceasefires on the Western Front at Christmas 1914, a setting which Moffat had previously considered using but avoided in case it trivialised the momentous armistice. Following the Battle of Ypres in Belgium in October/November 1914, French and British soldiers on one side and German soldiers on the other crossed trenches, exchanging seasonal greetings before

Left:

Bill and the Doctor say their farewells.

Connections: Image conscious

▶ The Glass Woman spoke of a perception filter, an image-changing technique referred to in episodes such as *Human Nature* [2007 – see Volume 56], *The Vampires of Venice* [2010 – see Volume 64] and *The Doctor Falls* [2017 – see page 6].





Above: Bill meets the First Doctor and the Captain.

Christmas; some ventured into No Man's Land on Christmas Eve and Christmas Day to exchange food and gifts, and play football. At Ypres, German troops sang carols and the British joined in.

Moffat wanted the apparent threat confronted by the Doctor – a glass figure from Testimony – to be revealed as benign, thus robbing the Time Lord of an enemy or jeopardy. This linked in with his desire to tell a story showing that a person – including the Doctor – was the sum of their memories. Part way into writing, Moffat needed a witness as the Doctors confronted Testimony and realised that he ideally wanted to use Bill Potts – the

like to return; having assumed that she had completed work on *Doctor Who* after her 12 contracted episodes in early April, Mackie was astounded to get the text while holidaying in the USA; she rapidly responded “best text ever”.

‘Draft One (1st Chunk)’ of the Christmas Special was dated Monday 8 May; all drafts were untitled, carrying only the placeholder X. Stage directions noted: ‘(This first section is edited material from the original version of *The Tenth Planet*, featuring the original actors.) And we fade in on a flickering monochrome 4:3 image. Actual footage from William Hartnell story, *The Tenth Planet*!’ The script indicated material to be used from the episode, noting: ‘Now, fast through the story, in the style of our modern recaps... as we push in on the First Doctor, the picture expands to 16:9, becomes colour (and Hartnell becomes Bradley)... cutting through the rest of story, still in modern recap style, but now the footage is restaged material.’ The sequence aboard the Cyber Ship ‘should be a recreation of one of the final scenes of

Connections: Memory lapse

▶ The Doctor regains his memories of his companion Clara Oswald which he had lost in *Hell Bent* [2015 – see Volume 84]



Doctor’s recent companion, fatally wounded in *World Enough and Time*, transformed into a Cybermen but reunited with her friend Heather to explore the universe in *The Doctor Falls*. At the start of May, Moffat texted Pearl Mackie – who played Bill – and asked her if she would

The Tenth Planet Episode 4, which no longer exists. But we should keep as close to the original as planned, just “enhanced” into HD colour. Like, for the first time, we’re seeing sixties *Doctor Who* as it really (never) was... please note: the following is transcript of the surviving audio of the scene.’

Doctors’ dialogue

The subsequent snowy wastes sequence was ‘a repeat of the last scene of Ep 12, only from the First Doctor’s perspective, rather than the Twelfth’s’. The dialogue between the Doctors was very different; the First Doctor believed that he had been followed from Gallifrey, which wanted back his “borrowed” ship. The Doctor commented that his predecessor’s face was “not quite right” because he was trying to hold back regeneration (accounting for the substitution of Bradley for Hartnell). When the First Doctor claimed to have taken care of the Cybermen at Snowcap, the Doctor retorted: “You basically had a big nap”; this referred to Hartnell’s enforced absence from *The Tenth Planet* Episode 3.



The Doctor noted that Ben and Polly were married and “running a pub in Weston Super Mare”. The pair encountered ‘a First World War Captain [who] looks wild, a little frightened’; his voice was ‘cultured, English’ and then a ‘very tall, thin figure. Something glows where its face should be’; the Captain knew this was death. The titles were to appear as the figure approached.

After the titles, the creature vanished. Ushering the Captain into the TARDIS, the Doctors debated their respective hairstyles before the Doctor got some brandy from ‘the drinks cupboard (as established in *The Husbands of River Song*’ [2015 – see Volume 84]). A thumping sound was followed by a ‘female, serene and powerful’ voice claiming “the dead belong to us”. The TARDIS was raised by ‘a vast spaceship [which] appears to be made of stone – more like haunted castle, than the [*Star Trek’s USS*] *Enterprise*’. Realising he was endangering others, the Captain suggested surrender. The First Doctor emerged into ‘a huge, cylindrical, stone chamber... lined with human-sized alcoves, like tombs, spiraling up and up into the darkness... There is a tall stone staircase, of the kind that might lead up to a throne’. The voice told the old man that “the Daleks know you as the Ka Faraq Gatri” (established in the 1990 novelisation of *Remembrance of the Daleks* [1988 – see Volume 44]) and when confronted by images of his future (‘a hologram swirl of ancient battles from previous episodes. Cybermen and Daleks exploding... basically every slaughter-driven sequence we can cut together’), the First Doctor declared with reference to *The Daleks’ Master Plan: The Feast of Steven*

Connections: Far future

▶ Helen Clay of New Earth founded the Testimony Foundation in 5,000,000,012; the Doctor visited New Earth in 5,000,000,023 in *New Earth* [2006 – see Volume 51] and 5,000,000,053 in *Gridlock* [2007 – see Volume 55].



Left:

The Captain is astounded to find that the TARDIS is bigger on the inside.

Connections: War talk

▶ “War is Hell” was a phrase used as far back as an address apparently delivered by US General William Sherman at Michigan Military Academy in June 1879; it was used in *Remembrance of the Daleks* [1988 – see Volume 44] and *Empress of Mars* [2017 – see Volume 88].



Right:

The Doctor steps inside his ship.

[1965/6 – see Volume 6]:
“I’m a scientist. An explorer. I am a citizen of the universe and a gentleman to boot.” This draft ended with Bill’s appearance.

The ‘2nd Chunk’, dated Wednesday 10 May, inserted the battlefield sequence after the opening titles; the Captain was confronted by ‘a woman made of glass... she appears to be a sculpture – a slim, beautiful woman, entirely transparent, immobile, perfect’. In the new material, the First

Doctor asked Bill if her Doctor would be, “A little more Scottish than me?” This draft concluded after the Doctor confirming that Bill was a duplicate.

On Wednesday 17 May, the ‘3rd Chunk’ saw the Doctors discovering ‘the Glass Queen’ sitting on ‘an elegant but technological throne... Like the glass woman we saw before, but not just glass... a delicate tracery of wiring and circuitry running across her transparent form. Wires trail from her to the wall behind – she’s plugged into a bank of instruments. Looks like a computer made of diamonds – sleek and gleaming and powerful. An Ice Queen made by Apple.’ The Captain introduced himself to Bill as “Captain Archibald Hamish Lethbridge-Stewart”. Bill urged the Doctor into an escape plan from the “soul collectors”; they descended to the South Pole on the chains holding the TARDIS and made for the First Doctor’s ship inside which the Captain stared at ‘the gleaming white interior of the Hartnell TARDIS’. In the Chamber of the Dead, the other TARDIS was examined by ‘another of the glass creatures – a male one’. Inside the First Doctor’s TARDIS, the Doctor



examined ‘the Ormolu Clock (a Hartnell era prop, from the original TARDIS set)’ as he explained to Bill about his earlier self. Stating the hazards of meeting oneself, the Doctor informed Bill that Missy and the Master (seen in *The Doctor Falls*) had been the same person. When the vessel lurched, the Doctor realised that they were being flown remotely. The ship materialised with the group emerging into space, facing a spaceship like the Glass Queen’s, but interlocked with many others. The draft ended with a glass man gesturing that they enter from a panel...

For the next draft, Moffat had fun with the fact that the police box prop had undergone numerous changes throughout the series’ history which could be pointed out when the two versions appeared together. Referring back to his first *Doctor Who* story, Moffat took the Doctors to the weapon forges of Villengard which the Doctor said he had destroyed in *The Empty Child/The Doctor Dances* [2005 – see Volume 50]. Here, the Doctor encountered ‘Rusty’, the Dalek which the miniaturised Doctor had entered in *Into*

the Dalek [2014 – see Volume 76]. Moffat also wanted the Doctor to have his memories of companion Clara Oswald restored in his final scenes. He ideally wanted Jenna Coleman to briefly reprise the role and phoned her when she was starring in the second series of ITV's *Victoria* which was in production from February to late August; Coleman indicated that she would try to be available for at least a few hours.

Never cruel or cowardly

For the Doctor's final speech, as with *Hell Bent* [2015 – see Volume 84], Moffat drew upon Terrance Dicks' description of the Doctor from the 1976 edition of *The Making of Doctor Who* to emphasise that he was never cruel or cowardly. The writer also recalled the press launch for *The Pilot* [2017 – see Volume 85] on Thursday 30 March; when asked by a young fan called George what the Doctor's real name was, Capaldi answered: "I don't think human beings could even really say his name. But I think they might be able to hear it. At a certain frequency, if the stars

are in the right place, and you heart's in the right place, you'll hear it."

Chibnall had also emailed Moffat his script for the final scene: 'TIGHT CU: THE NEW DOCTOR's eyes. Closed. Hold on that: and the sound of the TARDIS muffled, impressionistic. Cloister Bell ringing in background. WHAM. The new eyes slam open... NOW WE'RE IN THE DOCTOR'S POV: looking round at this weird new world. The same things from different eyes, and it's freaky. Impressionistic, experiential, we're in the Doctor's mind and eyes, living those first newborn moments... DOCTOR'S POV: Looking down at new hands... the POV looks up to see the screen, in camera mode – selfie! A quick blurred glimpse of a new face on the screen as we – cut out of the Doctor's POV for our first true iconic reveal of the new Doctor's face... and a HUGE smile spreads over the Doctor's face staring at the image! Face lighting up, delighted! This is gonna be fun!' The sequence – which obscured the Doctor's gender – saw the TARDIS malfunction and the new Doctor fall from her vessel before it was caught in explosions and dematerialised: 'The Doctor falls away from us – down – no TARDIS, no parachute, no escape – all one shot now a wide LOOKING DOWN ON THE DOCTOR: falling away, through the blue sky to a very very distant ground below – END TITLES!'

The completed Draft One was available by Thursday 25 May. Early scenes featured the First Doctor's comments that the police box was "fatter" and omitted the Ben/Polly dialogue. The Captain was less terrified of the glass woman who spoke of an "error" being

Left:
The First
Doctor and
his TARDIS.



Connections: Lost ring

▶ The ring falling from the Doctor's finger mirrors the first incarnation's ring no longer fitting the second in *The Power of the Daleks* [1966 – see Volume 9].



Connections: Pearing up

▶ The Doctor says, "Never be cruel and never be cowardly... Never eat pears"; his dislike of pears originally featured in the speeded-up video in *Human Nature* [2007 – see Volume 56] while he promised never to be cruel or cowardly in *The Day of the Doctor* [2013 – see Volume 75].



Right:
"Cuddle."

made and announced itself as "Testimony" earlier on. The Ka Faraq Gatri reference was dropped, along with Bill being offered in exchange for the Captain; the images of the Doctors were deferred until later and the Captain introduced himself only as "Archie". Escaping from the South Pole, the group approached a 'police box [which] is the Hartnell version of the prop' with Bill saying the windows were the wrong size. Stage directions

noted that when the First Doctor operated his ship, 'Hartnell had a routine for take-off, which we should try and duplicate.. The sequences with the glass man and the spaceships were deleted.

In the new material, the Captain and First Doctor chortling about ladies being made of glass was described as like 'old Tories at the club'. The TARDIS arrived at Villengard: 'A hellish red sky. A ruined city, outlined black and stark against it... the most fabulous, exotic set of ruins known to CGI. What looks like a once amazing city, which has now been overrun by several episodes of *Game of Thrones*. Giant statues cloven in half, cracked open domes, perilously leaning spires. [The TARDIS is] in a dark canyon of a street. Rustling vines drape the shattered walls, roots writhe up through cracked concrete at their feet. A sense of rustling movement everywhere – like this place is squirming with rats an inch below the surface.' The Captain was attacked by 'something tentacled and squealing... we don't see the creature properly'. The Doctor ascended to the tower room: 'Probably a throne room once, but now in terrible disrepair' where he faced 'a Dalek... ancient, dilapidated...

connected to various machines [which] might be some kind of life support'. The Dalek's sucker projected a hologram image of 'a woman's face... the model for the Glass Queen, but a real flesh and blood person'. The Testimony Project was depicted using 'Roman Soldiers, primitive tribesmen, Victorian gentlefolk – in the same white room as we saw the Captain. They sit, apparently entranced, in elaborate chairs, attended to by the glass creatures.' On the battlefield, 'Two TARDISES – two police boxes of very different size – materialise,' and the Captain now revealed his full name. At dusk the soldiers sang Scots poet Robert Burns' 1788 poem *Auld Lang Syne*. When the First Doctor collapsed in his TARDIS, the script noted: 'There's rather a good shot of the Doctor lying on the floor in the original, which we should duplicate... the picture now turns black and white, and shrinks to 4:3, as the First Doctor travels back to the 60s...' The weakened Doctor was helped to the TARDIS by Bill and asked if he would meet her again. Like River Song, she replied: "Spoilers!" "I miss that word," said





tion

the Doctor. Bill became Clara, and another Bill appeared alongside as the Doctor pleaded with them to join him on another adventure. As he stepped into the TARDIS, the Doctor said: “I’ll tell you something though – you were always my favourite.” “Which one?” they asked as he departed. The stage directions concluded with, ‘Over to Chris!!!!’

Production meeting

The day after completing the draft, Moffat attended a production meeting in Soho and met up with Minchin for feedback before returning to correct elements, which he was uncertain about. The following weekend at Los Angeles’ Sherlocked convention, Moffat confirmed that Talalay would direct the Christmas Special. ‘Yes, thrilled to be doing #DoctorWho Xmas episode (and what a script!). Very sad it’s our last,’ tweeted Talalay on Saturday 27 May as she worked

on the post-production of *World Enough and Time/The Doctor Falls*.

Before the next draft, Chibnall indicated that he planned to introduce a new TARDIS control room, meaning the existing set could be destroyed. Moffat sounded out Matt Lucas about reprising his role as Nardole. Like Mackie, Lucas was delighted to return – for a single day – but had assumed his time on *Doctor Who* was over; he had been working on his autobiography and recorded Channel 4’s *Travel Man* in Rome in late May. Interviewed for *Front Row* on Sunday 4 June, Moffat said of the Christmas Special: “We’re gonna do it slightly different this time, and I’ve been working with Chris about how we do the changeover in a new way...”

In Draft Two, dated Monday 5 June, the

Above:
The Twelfth Doctor prepares to regenerate.

Connections: Levels

▶ The First Doctor specifies Earth as a Level Five civilisation in line with adventures like *City of Death* [1979 – see Volume 31], *Voyage of the Damned* [2007 – see Volume 57] and *The Eleventh Hour* [2010 – see Volume 63].





Above:
Polly supports
her Doctor.

German Soldier was now a speaking role, confirming that the officer could not understand his enemy. The Glass Woman explained about returning the Captain to his point of death, and the Doctors reminiscing over his old tutor Borusa – introduced in *The Deadly Assassin* [1976 – see Volume 26] – was moved later to the First Doctor’s TARDIS. At Villengard, there was more dialogue about why the Doctors did not want to regenerate, plus the Glass Woman’s rationalisation for why Testimony needed to understand the First Doctor’s actions via Bill. The First Doctor said he would make it his business to look in on the Lethbridge-Stewarts, and the

Glass Queen now witnessed the armistice (‘real photos of the actual armistice’). The Doctors recited some of Borusa’s awful poetry, and Nardole now joined Clara and Bill; after the Doctor’s parting comment about his “favourite”, the valet commented: “I know.” The script ended: ‘The energy

fountains out of [the Doctor’s] head and hands, blazing brighter and brighter. The energy beams hit the console, the walls, the roundels start exploding. An inferno of regeneration! This is the big one... END TITLES.’ With minor alterations to the Doctor’s final monologue, this formed the Readthrough script the same day. Moffat was still worried about the script, but his wife assured him: “They can’t fire you this time, dear.”

Receiving the readthrough draft, a delighted Capaldi emailed Moffat to offer his own thoughts on the Doctor’s closing scenes. Gatiss was similarly delighted to discover the character he was playing; in preparation, he rewatched some episodes featuring Nicholas Courtney as the Brigadier to deduce family mannerisms. Mackie also found the script deeply moving.

In Draft Three on Wednesday 7 June, revisions covered the Doctors talking at Villengard, the Doctor and Bill arguing over his choice to regenerate, the Doctor’s explanation about how he moved time on, and the Doctor’s goodbye to his friends.

Connections: Transcendental

- ▶ The Captain’s “bigger on the inside” observation about the TARDIS was a phrase first spoken in

The Three Doctors
[1972/3 – see
Volume 19].



Drawing upon Capaldi's comments, the closing scene saw the Doctor talk to the TARDIS about looking after the universe.

The readthrough was held at 2pm on Thursday 8 June at the London Welsh Centre, with Chibnall and the BBC Interactive team in attendance. "Welcome to, er... to Kill a Children's Hero on Christmas Day!" said Moffat. "The one thing I have to say is, it's Christmas Day, we're gonna keep it funny, and we're gonna keep it lively, as well as sad. If we cry, they won't. We want them to cry. So Doctor Who will laugh bravely into that good night." Capaldi introduced himself as "the future former Doctor Who".

David Bradley

"I'm so glad Steven Moffat thought of it," said David Bradley on *Doctor Who Extra*, amazed to return to *Doctor Who* having played Solomon in *Dinosaurs on a Spaceship* [2012 – see Volume 71] and voiced the Shansheeth in *Death of the Doctor*, a 2010 adventure in CBBC's spin-off *The Sarah Jane Adventures*. During recording on *An Adventure in Space and Time*, on Monday 25 February 2013, Capaldi had visited Wimbledon Studios and had his photograph taken with the costumed Bradley – the Hartnell Doctor had been the one he grew up with. Receiving the script five days before readthrough, Bradley took a different approach to the Doctor compared to *An Adventure in Space and Time*, eschewing an impersonation of Hartnell.

Helen Clay and the Glass Woman/Queen were played by Nigerian-born Nikki Amuka-Bird who had appeared in *Bad Girls*, *Five Days* and *Luther* as well as featuring in the *Sleeper* episode of the *Doctor Who* spin-off *Torchwood*. Having cast Gatiss, Moffat had recalled that another



Pre-production

Left:

"This is it. The very first time that I, well, you, we regenerated."

Doctor Who writer, Toby Whithouse (a regular contributor since *School Reunion* [2006 – see Volume 52]), had returned to acting when his one-man show *Executioner Number One* opened at the Soho Theatre in April 2017; accepting the role of the German Soldier, Whithouse was coached regarding his accent by German production co-ordinator Sandra Cosfeld. Playing Polly – a role originated by Anneke Wills – was Lily Travers who had featured in *Brussel* and *Still Star-Crossed* while Ben Jackson – originated by Michael Craze who had died in December 1998 – was portrayed by Jared Garfield from Channel 4's soap *Hollyoaks*. Actor/director Okorie Chukwu played a Snowcap technician.

The shooting scripts issued on Friday 9 June offered German translations for the soldier's lines of dialogue. The Testimony Project became the Testimony Foundation, and Bill's admission to the First Doctor that she loved the Doctor very much was omitted. New dialogue was added in which the Doctor told his former self that it was their desire to die twice which had caused the time line error. Bill's "spoilers" and the Doctor's hope for a final adventure with his friends were omitted.

By now, Talalay had had dinner with incoming executive producers Chris Chibnall and Matt Strevens; the material with the new Doctor would be recorded separately by Talalay following the casting announcement. The director spent considerable time watching the episodes and reconstruction of *The Tenth Planet* in preparation. ■

'DAVID BRADLEY HAD A NEW COSTUME AS THE DOCTOR BUT INSISTED ON WEARING THE SAME KARAKUL HAT FROM AN ADVENTURE IN SPACE AND TIME.'



Production

With the approaching broadcast of *World Enough and Time/The Doctor Falls*, the framing polar scenes needed to be recorded first on Monday 12 June. Work was scheduled for 8.30am to 8pm on Studio 1's snowscape, with Luke Baker and Jonny Mills of *Doctor Who Extra* often on set. *World Enough and Time*'s pre-credits and *The Doctor Falls*' conclusion were recorded first with the

2011 police box prop, after which a start was then made on the pair meeting the Captain. The First Doctor's TARDIS was a new prop, a modified version of the licensed commercial replicas from This Planet Earth which had been constructed to plans supplied by researcher Tony Farrell (who also provided floor plans for the 1963 TARDIS interior and *The Tenth Planet* to draughtsperson Matt Sanders). Originally it had been hoped that an existing prop could be used, but Rachel

Connections: 2000 again

▶ The Doctor approximates that 1,500 years have passed since his first incarnation, having given his age as 2,000 years during his current incarnation and his second being 450 in

The Tomb of the Cybermen [1967 – see Volume 10].



Talalay felt that these – and the 2013 box made for *An Adventure in Space and Time* housed nearby at the *Doctor Who* Experience – were unsuitable. The new box with deeper base was dressed with windows and lamp by the BBC, while signage details were provided by former *Doctor Who Magazine* editor Clayton Hickman. David Bradley had a new costume as the Doctor but insisted on wearing the same karakul

hat from *An Adventure in Space and Time*. Impressed with how Bradley resembled a picture of the Doctor from one of his childhood editions of *The Dr Who Annual*, Peter Capaldi referred to his co-star as “the living annual”. To get himself in the right mood for his final episode, Capaldi decorated his script with many images associated with the series which he recalled from his youth.

Work on Tuesday 13 June was scheduled for 8am to 7.30pm, completing the Captain’s arrival and starting on the Glass

Below:

Festive cheer on set.



Woman’s appearance. Wednesday 14 was planned for 7.30am to 7pm, starting in Studio 1 with an insert for *The Doctor Falls* after which work continued with the group – including Pearl Mackie – leaping from the TARDIS (under the supervision of stunt co-ordinator Crispin Layfield) and making for the First Doctor’s ship; this used the 2013 police box with the roof removed for the cast to stand on in close-ups, and the steel-framed TARDIS made in 2013 for *The Day of the Doctor* [2013 – see Volume 75] in shots where the ship was lifted up. Other Antarctic cutaway shots were recorded, plus another insert for *The Doctor Falls*. There was then a rehearsal of the Captain entering the TARDIS on Studio 4’s standing set in which Mark Gatiss was delighted to say “bigger on the inside than it is on the outside”; this was recorded the following day, Thursday 15, when Gatiss was joined on set by his friend, the academic Dr Mark Aldridge.

The group in the TARDIS being addressed by the voice continued through onto Friday 16 with the subsequent material of the trio emerging, and before the weekend the cast rehearsed early scenes in the Chamber of the Dead.

Following discussions with Capaldi, Moffat continued to modify his script. Pink revisions on Monday 19 June extended the

Doctors comparing destinies at Villengard, and a new TARDIS scene where the Captain revealed that he had hoped to be home for Christmas. It was now clear that Jenna Coleman would not be available for the location shoot, so Clara's material was restructured to show her 'held in close-up – the greenscreen element'. Recalling comments he made on *Doctor Who: The Fan Show* on Tuesday 4 April, Moffat wrote that Nardole had invisible hair. The scene now ended with the Doctor making his choice, entering the TARDIS. In Studio 4 where the Chamber of the Dead had been constructed, supporting artist Rhianwen Bailey joined the cast to perform all the CGI reference material as the Glass Queen for recording from 8.30am to 8pm; work covered scenes through to the Doctor scanning Bill, with Scott Baker doubling Bradley in some shots and the use of the 2013 TARDIS prop.

Moffat and Gatiss' development of a series from Bram Stoker's *Dracula* was announced on Tuesday 20. Work from 8am to 7.30pm continued, starting with the Captain's emergence from the TARDIS with Layfield supervising action of the group's escape. This sequence continued



the next day when *Doctor Who Magazine* editor Tom Spilsbury visited the set while the Interactive team conducted visual effects interviews. The escape completed, the team moved to the throne area in Studio 3.

The First Doctor's TARDIS

Throne room material was completed first on Thursday 22, with *Doctor Who Magazine* and *Doctor Who* Interactive present. Next, the Doctor taking the Captain back to the battlefield was recorded on the TARDIS set, following which Capaldi and Bradley undertook an 'iconic photoshoot' in Studio 1 while the fleeting glimpses of Testimony's White Room were picked up by a second camera. The rest of the day was spent rehearsing scenes in the First Doctor's TARDIS erected in Studio 2; more complex than seen in *The Tenth Planet* this expanded version employed some hexagonal gallery walls from *The Day of the Doctor* [2013 – see Volume 75] and a new door (the one used in *Hell Bent* being too small). The astral map seen in *The Web Planet* [1965 – see Volume 4] and *Galaxy 4* [1965 – see Volume 6] had been created while the columns hired for *An Adventure in Space and Time* (apparently dating back to 1963) were reused along with other props from the drama – notably the console with its Dymo tape marker bearing the name of BBC visual effects founder Bernard Wilkie. Mackie was particularly excited to work on this new set.

As well as *Doctor Who Magazine* and *Doctor Who*

Far left:

Lucas, Capaldi and Mackie, together one last time.

Left:

Two Doctors, one destiny.

Connections: Ship shape

▶ The Doctor is delighted that his first incarnation calls the TARDIS "the ship" as he had done in stories such as *The Sensorites* [1964 – see Volume 3], *The Dalek Invasion of Earth* [1964 – see Volume 4], *The Web Planet* [1965 – see Volume 4], *The Chase* [1965 – see Volume 5] and *The Daleks' Master Plan* [1965/6 – see Volume 6].





Above: Peter Capaldi, Mark Gatiss and David Bradley enjoy their time together in the TARDIS.

Interactive, visiting the set on Friday 23 were Alexandra Tynan (who designed the Cybermen for *The Tenth Planet*) and Tony Farrell. The day's main sequence was the identification of the Glass Woman following the polar escape.

Mackie travelled to London to promote that night's broadcast of *World Enough and Time* on Graham Norton's Radio 2 show from 12.35pm on Saturday 24 June; she then returned to Cardiff to join Moffat at the *Doctor Who Finale Countdown* concert staged at Hoddinott Hall. Capaldi was

unavailable, performing additional work on the film *Paddington 2*.

Scenes in the First Doctor's TARDIS were completed on Monday 26 June. The next few days were spent realising the battlefield sequences at Parc Llanilid in Pontyclun at Dragon International Film Studios; this remote, muddy, uneven terrain was

used in March 2015 for similar scenes on *The Magician's Apprentice/The Witch's Familiar* [2015 – see Volume 80]. Benjamin Cook was present representing *Doctor Who Magazine*, while the firearm usage for the rest of the week was carefully supervised by armourer Scott MacIntyre. Toby Whithouse joined the cast and Talalay found it difficult to hide the Welsh hillsides in the background. Scheduled for the first day were crater scenes of time bring frozen at the start of the officer's subsequent return, with the 2011 TARDIS being used.

The Doctors' parting scene was expanded in blue revisions on Tuesday 27 June, the day that Cook interviewed Moffat. Visiting the location on Wednesday 28 was BBC director general Tony Hall and Rhodri Talfan Davies, the director of BBC Cymru Wales. This meant that Moffat had to be in attendance on location – something he generally avoided – because Hall wanted to thank him and Capaldi for all their hard work. 40 extras as soldiers were required for

Connections: Telling off

- ▶ The First Doctor's reprimanding of Bill with "a jolly good smacked bottom" echoed the admonishment of his granddaughter Susan in *The Dalek Invasion of Earth* [1964 – see Volume 4].



recording wider establishing shots, the Captain encountering the Glass Woman, the TARDISES departures, and the Doctor walking towards his ship; Lily Travers also had a fitting as Polly.

Christmas armistice

In green script revisions on Thursday 29 June, the Doctor's scene with his companions gained his speeches about his life being able to shatter all the Testimonies. That morning, Moffat chatted by phone to Chris Evans on his Radio 2 breakfast show from 8.20am, promoting the series finale that weekend. This drizzly day saw the major location scenes with 100 extras employed as soldiers, focusing on the Christmas armistice – a sequence performed with such intensity that some of the cast were moved to tears when Franz Gruber's 1818 German carol *Stille Nacht, Heilige Nacht* (*Silent Night*) was sung. The Doctors watching the revelries and separating were also recorded, with Cosfeld again advising on the German dialogue and the Aerial Picture Company

providing a drone for aerial shots.

Friday 30 was the final day at Pontyclun, completing the Captain's return to the crater and the armistice before moving onto the Doctor's meeting old friends. Matt Lucas rejoined the team as Nardole, and he, Capaldi and Mackie ad-libbed the "cuddle" which Lucas had previously suggested during *Oxygen* [2017 – see Volume 87]. Also present was Jo Whaley with her producer Paul Sheehan; during the day they spoke to Moffat and the cast, gathering material for a *Doctor Who* Radio 2 Special to air before the episode in December. Sheltering in a tent, the Interactive team spoke to Lucas and Mackie, while Capaldi played the Clara scene with a tennis ball giving him eyeline on where Coleman would be added.

On Saturday 1 July, *The Guardian* ran Mark Lawson's interview conducted the previous day with Moffat from the location shoot; the departing executive explained: "Chris [Chibnall] does the last minute of my final episode with the new Doctor – just as I came in with Matt Smith in the final minute of Russell T Davies' last episode." That evening, *The Doctor Falls* concluded the current series on BBC One.

A sequence of the Doctors detonating a Villengard minefield and evading fire from the tower was added in yellow revisions on Monday 3 July, the same day the BBC confirmed the two Doctors in the Christmas Special. Back at Roath Lock, Capaldi was allowed a day off as recreations of *The Tenth Planet* took place in Studio 3, starting on the Cyber Ship, then material at Snowcap Base; this included cutaway action shots using the Cybermen costumes made for *World Enough and Time* with Layfield

Connections: Quote, unquote

▶ The Doctor paraphrases philosopher Bertrand Russell's comment, "Love is wise; hatred is foolish," from BBC TV's *Face to Face* in March 1959.



Left: Peter Capaldi gets his own sonic screwdriver.

Connections: Other half

▶ The Doctor uses the term "Spoilers" beloved of his wife River Song during their non-sequential meetings in each other's time lines.



supervising stunt performers Liam Carey as a Cyberman, Lloyd Bass as a technician and Andrew Buford as a guard; the Millennium FX team of Rhiannon Morrell, Jimmy Mann, Lisa Coles and Laura Howard supervised the six Cybermen and the dummy required for the scene with

Real SFX providing deflating Cybermen, a collapsing bannister and various explosions. Nikki Amuka-Bird spent the morning on ADR work at Cranc, later arriving to record Helen Clay's projection and lecture.

Villengard set

On Tuesday 4 July, Mark Jefferies and Nicola Methven of the *Daily Mirror* ran a story that Coleman was playing Clara in the Christmas Special from a 'source' with Bill and Nardole also 'expected' to appear. In Cardiff, work began on Studio 1's vast Villengard set (nicknamed 'Middle Earth' by the crew); Cook and Spilsbury were present for the day to interview Moffat and report on recording. This was Gatiss' final day; he recorded a video diary and performed the Captain being attacked (by a green ball, later to be replaced by a Dalek mutant), a sequence supervised by Layfield; also present was Gatiss' friend, writer Michael Dennis with whom he had been working on the BBC Four series *Queers* and who had been instrumental in Dame Diana Rigg's appearance in *The Crimson Horror* [2013 – see Volume 74].

The baking hot Wednesday 5 July was the Special's press day attended by representatives of magazines and websites like *TV Choice*, *TVTimes*, *Radio Times*, *SFX*, *Sci-Fi Now*, *Total Film* and *Digital Spy* from 11am with Mackie and Gatiss present



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ADVICE AND ASSISTANCE
OBTAINABLE IMMEDIATELY

OFFICERS AND CARS
RESPOND TO
URGENT CALLS

PULL TO OPEN

'THE FIRST DOCTOR'S TARDIS WAS
A NEW PROP, A MODIFIED VERSION OF
THE LICENSED COMMERCIAL REPLICAS
FROM THIS PLANET EARTH.'



Above: Shooting a scene in Rusty's chamber on Villengard.

for a round table chat and speaking to the Interactive team. With Bradley's wife Rosanna visiting, recording commenced with the Doctors approaching the tower with Layfield supervising stunts and wirework rehearsals with Scott Baker doubling for Bradley.

Two units were scheduled for the rest of the week. On Thursday 6, the main unit completed the Villengard street scene and – after Capaldi left for a *Radio Times* photoshoot in Studio 3 – moved onto the First Doctor and Bill at the tower base. Meanwhile, the second unit in Studio 4 worked on the wire stunt shots as the Doctors' party escaped down the chains; Layfield supervised the movements of Troy Kenchington as the Doctor, Ian Pead as the First Doctor, Samuel Stefan as the Captain and Belinda McGinley as Bill. When Capaldi was available, he performed a close-up of the Doctor looking down at the approaching ground.

The main unit completed the arrival at Villengard on Friday 7, then moved

to Studio 2's tower room. Bradley then spoke to the Interactive crew while Mackie chatted to BBC News' entertainment correspondent (and *Doctor Who* devotee) Lizo Mzimba in Studio 3. Capaldi remained in the tower room for the confrontation with Rusty – remotely operated by Colin Newman and voiced as usual by Nicholas Briggs. Meanwhile, the second unit performed a pick-up shot of the chain drum, snow element shots, inserts of TARDIS roundels exploding, and the Doctors under fire in Villengard, with Dani Biernat supervising Kenchington and Pead's stunts. This completed work for the cast apart from Capaldi and Briggs and was a particularly emotive day for Mackie who was given a TARDIS key leaving gift to conclude her year as Bill. A cast and crew photo was taken on the TARDIS set at lunchtime and Capaldi undertook a photocall with Pudsey Bear for the annual BBC telethon *Children in Need*; the actor was joined for the day by his wife, producer and television executive Elaine

Collins, and also the couple's daughter Cecily, while *Radio Times* photographer Ray Burmiston covered the actor's day on set. A wrap party was held that evening.

On Sunday 9, a sneak peek of the Special was announced for San Diego Comic-Con... while in a forest, the new Doctor performed her reveal. Monday 10 saw Peter Capaldi's final day as the Doctor, completing the tower room scenes, an insert of the Doctor picking up his glasses in the Chamber of the Dead, then material on the tower stairs in Studio 4. The final recording in the TARDIS began a hand-double pick-up of the First Doctor wiping the dust before moving onto the regeneration pre-ambles. Talalay spent half an hour alone with Capaldi on the set blocking the sequence; she wanted to get a lot of explosions in shot with the action. Gatiss attended for the last day with his friends Moffat and Capaldi, bringing with him the jacket worn by Jon Pertwee in *Planet of the Daleks* [1973 – see Volume 20]; Capaldi took pleasure in trying this on, and it was placed in the background of the regeneration. Elaine Collins was again present, along with Moffat's wife

Sue Vertue, while Gatiss chatted to the Interactive crew. Capaldi's final shot was scheduled to be the last of his Doctor – and as a parting gift for Moffat he handed the executive a framed watercolour of the Doctor's "super power" speech from *Listen* [2014 – see Volume 77].

'To answer general q's: No trip to SDCC for me this year. No knowledge of 13. No idea about S11,' tweeted Talalay on Tuesday 11 July; by this time, the director was pretty sure that the new Doctor would be female. The same day in London, Bradley and Gatiss took part in a photo session and chatted to Christel Dee for *Doctor Who: The Fan Show* at Holborn Studios.

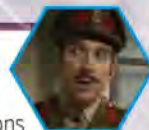
An old friend

Saturday 15 July required only one cast member; the call sheet referred to 'Old friend' with no performer named. Scheduled for 8am to 11am on Stage 1 at the *Top Gear* office of the BBC Worldwide Television Centre at Wood Lane, London – home to many *Doctor Who* recordings – this comprised greenscreen material of Clara, with Coleman squeezing the session into her *Victoria* schedule, this time with the Doctor represented by a tennis ball. "That was my final moment on *Doctor Who*," Moffat told *Doctor Who Magazine*. "At the old TV Centre. As it should be."

Capaldi's successor was revealed at 4.26pm on Sunday 16 July; Talalay had deduced this was Jodie Whittaker a couple of days earlier as she prepared for the remainder of the regeneration, knowing

Connections: Cromer

▶ The Captain mentions his family in Cromer, a Norfolk coastal town which the Brigadier thought he recognised in *The Three Doctors* [1972/3 – see Volume 19]; Cromer was the UNIT codename for the events of *Terror of the Zygons* [1975 – see Volume 23] in *The Day of the Doctor* [2013 – see Volume 75].



Left: Rachel Talalay directs David Bradley.



TWICE UPON A TIME ▶

'CAPALDI'S SUCCESSOR WAS REVEALED
AT 4.26PM ON SUNDAY 16 JULY.'

that there would be little time to rehearse with the new Doctor. Watching the reveal video at home, Capaldi had been unaware who would take over from him... and discovered that he lived just up the road from the Doctor's next incarnation! The outgoing Doctor had expected his successor to be female; tailoring establishment Paul Smith told him a size 30 waist of his costume's trousers had been requested.

Recording the regeneration

On Tuesday 18, BBC America released the 2'13" video *#AskDW with Steven Moffat – Best Moments*. Talalay met Whittaker for the first time on Tuesday 18, with the regeneration recorded on the standing TARDIS set under strict security on Wednesday 19 and Thursday 20 July; a 'closed set' policy was operated with access by wristband only – the only studio visitors being Talalay's daughter Sophie, VFX artist 'John Smith' and (on the second day) Sally de St Croix, BBC Worldwide head of drama for global brands. With a

slightly different crew, the senior figures were executive producers Chris Chibnall and Matt Strevens plus incoming producer Alex Mercer. The first day focused on the new Doctor's reactions, with stunt co-ordinator Jamie Edgell supervising the action elements; Talalay employed techniques to give the start of this new era a very different look to what had gone before. The second day was devoted to the Doctor's fall from her TARDIS, including necessary greenscreen shots; work concluded at 5.35pm. ■

Below:

The end is nigh for Peter Capaldi's Doctor.



PRODUCTION

Mon 12- Wed 14 Jun 17 BBC Roath Lock: Studio 1 (Snowy Wastes)

Thu 15-Fri 16 Jun 17 BBC Roath Lock: Studio 4 (The TARDIS)

Mon 19-Tue 20 Jun 17 BBC Roath Lock: Studio 4 (Chamber of the Dead)

Wed 21 Jun 17 BBC Roath Lock: Studio 4 (Chamber of the Dead); Studio 3 (Chamber of the Dead – Throne Room)

Thu 22 Jun 17 BBC Roath Lock: Studio 3 (Chamber of the Dead – Throne Room; White Room); Studio 4 (The TARDIS)

Fri 23 Jun 17 BBC Roath Lock: Studio 2 (1st Doctor's TARDIS)

Mon 26 Jun 17 BBC Roath Lock: Studio 2 (1st Doctor's TARDIS)

Tue 27 Jun 17 Parc Llanilid, Cofton Works Site, Bridgend Road, Pontyclun (Battlefield – Crater)

Wed 28-Thu 29 Jun 17 Parc Llanilid (Battlefield)

Fri 30 Jun 17 Parc Llanilid (Battlefield – Crater; Battlefield)

Mon 3 Jul 17 BBC Roath Lock: Studio 3 (Cyber Ship; Snowcap Base; Lecture)

Tue 4 Jul 17 BBC Roath Lock: Studio 1 (Ruins of Villengard)

Wed 5 Jul 17 BBC Roath Lock: Studio 1 (Villengard – Street)

Thu 6 Jul 17 BBC Roath Lock: Studio 1

(Villengard – Street/Base of Tower); Studio 4 (Spaceship; Snowy Wastes)

Fri 7 Jul 17 BBC Roath Lock: Studio 1 (Ruins of Villengard; Villengard – Street); Studio 2 (Tower Room); Studio 4 (Chamber of the Dead; element shots; The TARDIS)

Mon 10 Jul 17 BBC Roath Lock: Studio 2 (Tower Room); Studio 4 (Chamber of the Dead; Tower Stairs; The TARDIS)

Sat 15 Jul 17 BBC Worldwide Television Centre, Wood Lane, London: Stage 1/Top Gear office (Battlefield)

Wed 19 Jul 17 BBC Roath Lock: Studio 4 (The TARDIS)

Thu 20 Jul 17 BBC Roath Lock: Studio 4 (The TARDIS; Greenscreen)

Post-production

The episode's post-production elements included regeneration energy, extended landscapes (Antarctica, Villengard, Ypres), frozen snow, the Glass Woman, the elevated TARDIS, the memory bubbles, the Chamber of the Dead, Dalek mutants, the regeneration and the Doctor's fall. Canadian visual effects creator 'John Smith' created the morph from William Hartnell in *The Tenth Planet* Episode 2 to a shot of David Bradley when Steven Moffat was impressed with his March 2015 YouTube video *The First Farewell – Full HD Colourisation*. 'Smith' designed the Testimony spaceship (which Rachel Talalay envisaged akin to Rene Magritte's 1959 surrealist *The Castle of the Pyrenees*) and a new Time Vortex.

Below:
Together one
last time.



The opening and first regeneration drew upon material from *The Tenth Planet*. Holographic images of the Doctor's life included *The Waters of Mars* [2009 – see Volume 61] (showing the Tenth Doctor), *Genesis of the Daleks* [1975 – see Volume 23] (the Fourth Doctor), *The Happiness Patrol* [1988 – see Volume 44] (the Seventh Doctor), *Arc of Infinity* [1983 – see Volume 36] (the Fifth Doctor), *The Parting of the Ways* [2005 – see Volume 50] (the Ninth Doctor and the Daleks), *Into the Dalek* (the Daleks), *Journey's End* [2008 – see Volume 60] (the Daleks), *Invasion of the Dinosaurs* [1974 – see Volume 21] (the Third Doctor), *The Day of the Doctor* (the War Doctor and the Eleventh Doctor), *The Night of the Doctor* [2013] (the Eighth Doctor), *Cold War* [2013 – see Volume 73] (the Eleventh Doctor) and *The Doctor Falls* (the Twelfth Doctor) with soundtracks from *Journey's End* and *The Pandorica Opens* [2010 – see Volume 66]. The TARDIS warning sound of the Cloister Bell first heard in *Logopolis* [1981 – see Volume 33] was also added.

Edits were made to fit the one-hour slot. After the Doctor on his body wearing a “bit thin”, there was more material of the Cyberman battle in the tracking room with a technician yelling: “Mondas – it’s breaking up! Like it’s melting,” Mondas’ demise, and fallen Cybermen melting. The Cyber Ship scene began with Ben entering and Polly asking him to rescue her before he woke the Doctor; this scene was re-recorded through to Ben’s comment that the Doctor had lost his sense of humour. This material was minimised, and Rachel Talalay explained in *Doctor Who Magazine*: “We shot it sort of

1960s-style, and that, in colour, kind of didn't look great."

When the First Doctor asked if he knew his later incarnation, the Doctor looked at his TARDIS and asked: "Did you do this? Are you trying to be clever?" "Step away from that machine!" ordered the old man. "No, wait, hang on. Where have you brought me?" asked the Doctor. After the Doctor pointed out to the old man he had suddenly recovered, his earlier self admitted: "I suppose so." "Same here. It's the reset," said the Doctor, showing his glowing palm. "You're regenerating too?" asked the First Doctor. When the Doctor noticed the still snow, his predecessor said: "Really, sir, I have more to worry about than the weather." The pre-credits originally ran to the Captain saying: "She's coming! She's coming! It's her. The woman. The glass woman."

Glass woman

After the Captain reasoned the tragedy of him and his opponent firing in "self-defence", he added: "But that's what this whole shooting match is about, really, isn't it? Who kills who in self-defence first. God must look down and laugh, don't you think? Or weep. I think weep."

When the First Doctor noted the glass woman was not human, he added: "But not a Cyberman either." "Oh, of course, you've just been fighting Cybermen too," remarked the Doctor, asking his TARDIS: "Having fun with the parallels, dear?" "Kindly identify yourself!" the old man asked the newcomer. Following the Doctor's comments on protecting Earth, the First Doctor continued: "Well, whatever that thing was, it's still around. The snow, you see, still frozen." "Yes, I think you're probably right," agreed his later self, as the original Doctor asked the



Captain: "Sir - that creature. What is it, and what does it want with you?" "I don't know," replied the officer, "I don't even know what I'm doing here. But it's me it's after - you'll find me dangerous company." "I flatter myself you'll find me the same," noted the old man.

The Doctor attempted to explain his ship to his predecessor: "Well, no it's not [your TARDIS]. Except it is. But basically it isn't. Kind of." "What are you talking about?" asked the old man. "Never quite sure, it's a rollercoaster," replied the Doctor, activating controls. "Keep away from those instruments!" snapped the old man. The Captain marvelled: "It's not an illusion, it's real. This is real!" The Doctor told his former self: "You're a fugitive Time Lord of the Prydonian chapter. You stole a TARDIS you can't control, and you are currently trying to hold back the start of your very first regeneration cycle. Right?" "How can you possibly know all that?" asked the old man. "Story of my life," explained his later self. Tentatively, the First Doctor asked: "You... are me?" "You're about to regenerate. New face, already cooking. Come on, you know how this works," assured the Doctor.

Before the TARDIS shook, a female voice asked: "Doctor?" "That voice... I've heard it before," said the Captain.

Above:
Captain
Archibald
Hamish
Lethbridge-
Stewart

"Am I addressing the Doctor?" asked the voice. "Doctor who?" asked the first incarnation as his later self smiled. "You are a Time Lord from the planet Gallifrey," continued the voice. "You travel in a type 40 TARDIS, with a defective cloaking mechanism. You formerly belonged to the Prydonian chapter, but have renounced your vows." "Clearly you have done some elementary research - am I supposed to be impressed?" asked the old man. "Your title of choice is Doctor," began the voice, "however your real name is..." "Yes, yes, well that's quite enough of that," interrupted the First Doctor, "You have the advantage of me, ma'am." "We are Testimony," announced the voice as the Doctor scanned the area. "And who or what is Testimony?" asked the First Doctor. "There is a human on board your vessel. He must be returned to us," continued the voice as metallic sounds were heard. "What is that, what are you doing? What's happening?" asked the old man. As the TARDIS was lifted from the ground, the Doctor looked out of the door. "Where are you taking us, hmm?" asked the First Doctor, adding "Hello there?" when there was no reply. "She's hung up," remarked his later self. "Time we were off then!" announced the old man, bemoaning of the controls, "You've moved everything!" When the Doctor noted the blocked command path, his original self asked: "How could they possibly have the knowledge?" "They know our name," pointed out the Doctor. The capsule steadied and the voice said: "We would speak with you, Doctor." "Obviously we have one little advantage," noted the Doctor. "What advantage?" asked the old man, "Whoever these creatures are, they know everything about us." "Not everything," said his successor, "They don't know there's two of us. If they think you're



out there talking to them - they won't think you're also in here, getting the engines back on line." "Of course, very good. I should have thought of that," agreed the First Doctor, to which his counterpart replied, "You will, Doctor. You will."

As the First Doctor left the ship, the voice assured: "Doctor, we intend you no harm." Marking a line on the stone floor with his heel, the old man announced: "The TARDIS has a forcefield round it. It extends this far - I may cross, but you may not. Any attempt to enter my ship will, I promise you, fail." "Your caution is well advised," responded the voice. "Oh, I've never liked that word," said the old man, "Caution. Please do not make the mistake of assuming I am in any way afraid of you. I'm an old man - at my time of life, there's nothing left to fear." Watching on the TARDIS monitor, the Doctor said: "Oh, you wait!" "We do not expect your fear. We know who you are," continued the voice, the old man replying: "So you've been making clear..." When the voice named him with reference to the Pandorica and



investigating time-travel technology; when Testimony announced itself, the Doctor commented: "Please stop, I'm worried you might actually start singing." Following the First Doctor's scoffing at the sonic sunglasses, the Doctor maintained: "Yeah, but look at them, they're sonic!" "That settles it, I'm not regenerating. You are cancelled!" said the old man. When the Doctor addressed the Queen, she remarked: "You are interesting... You are the same man, twice... The same, yet so very different."

After the Glass Queen explained that history needed the Captain to die, the Doctor asked: "Says who? Why? What's the purpose of any of this?" "Are we to trust the Doctor of War, who walks in blood?" asked the figure, the Doctor countering: "Asked the time travelling thief from the future." "We must negotiate," stated the Queen. "So you can deliver a man to his death?" retorted the Doctor. The First Doctor asked: "Who did you used to be, before you became... this, hmmm?"

Left:

The Doctor inspects Rusty with his sonic specs.

Trenzalore, the old man said: "No, no, dear me, no. I am the Doctor."

The First Doctor's query about the sonic screwdriver came when the Doctor initially scanned Bill. When Bill protested her authenticity, the Doctor commented of the three markers: "Could easily have missed them. Hard to be analytical, when you have so much hope. What was it old Borusa used to say, at the Academy. 'In hope, you're at your weakest?' So! You! You, who gave me hope and took it away. Who are you?" "Perhaps it is time we met, face to face. Come closer," said the voice. As the Doctor climbed the stairs, Bill called out: "Doctor, want me with you?" "I would like that more than anything in the world. But, Bill, I'm sorry - you're not here," replied the Doctor. "My dear, I'm sorry about his behaviour," began the First Doctor, "Well. My behaviour. In advance." Hurrying after his successor, he called: "Wait, wait, you'll get it all wrong without me." The Captain watched this on the monitor.

Atop the stairs, the First Doctor addressed the Glass Queen before

Mr Pastry

When the Captain left the TARDIS, he explained: "I was watching on the - well, whatever that thing is..." "Remain inside the perimeter of the forcefield," ordered the First Doctor. "That window thing, quite magical. I could hear what you were saying," continued the officer. "Get back in the TARDIS," ordered the Doctor. The Captain nodded to Bill: "Ma'am. I don't think we've met... Archie. Call me Archie." After the First Doctor told his successor to stop boasting, the latter replied: "Old fella too, I could do with a laugh"; this was redubbed to refer to Mr Pastry, an elderly, bumbling comedy character played by Richard Hearne (a candidate for the Fourth Doctor) from



Above:
Doctors of war.

the 1930s to the 1960s. Of the Doctor's aliases, "the Last Tree of Garsennon" plus mentions of the Pandorica and Trenzalore were added in ADR.

In the snow, when Bill insisted Testimony had taken the TARDIS, the First Doctor flourished a key: "They have, as you say, the TARDIS. So what's the last thing they're going to expect us to do, hmm? Escape in the TARDIS! This way, my good fellow"; this was redone in ADR, adding the comparison to Mary Berry, British food writer and former host of *The Great British Bake Off*. "I'm... I'm a little confused..." began the Captain. "What, only a little? Dear me, I must be slipping," remarked the old man. Bill asked her Doctor: "What's going on with the snow, it's just hanging there?" "Time's stopped," said the Doctor. She grabbed his arm: "Okay, so you don't think I'm real yet, do you?" "We've got to keep moving," insisted the Doctor but Bill pulled him back: "Except you rescued me, so maybe you do a little. Listen, I don't know how I got here, but I am actually me..."

Dematerialising his TARDIS, the First Doctor declared: "We're in vortex." "I'll

tell you what – this sort of equipment must really put the wind up the criminal classes," commented the Captain. When the old man commented on the faulty navigations systems, his successor said: "Yeah, I remember. What you saw, your future. I suppose it can't be easy – seeing all your regrets in advance. Those things have to happen. All of them. The future depends on them." "You misremembered," said the old man. "I'm sorry?" replied the Doctor. "Borusa's lesson. 'In hope you're at your weakest, in strength you're at your worst,'" declared the First Doctor, "It wasn't weakness he was warning us about." "Yeah, well – Borusa and his terrible poems, yeah? I mean, look how he ended up," responded the Doctor, recalling his tutor's petrified fate in *The Five Doctors* [1983 – see Volume 37]. "He had a point on that occasion," observed the old man, "although his poems were truly awful." "Weren't they?" smiled the Doctor. "Doctor, where are we?" asked a bemused Bill. "What does it look like?" asked her tutor. "Well. A bit like..." began Bill, "but it's not, is it?" "Figure it out," instructed her professor, "Bill Potts could figure it out." "Oh, my dear, I'm so sorry, I appear to be forgetting my manners," said the First Doctor, "Welcome to my ship. This is the TARDIS. The initials stand for – Time And Relative Dimension In Space." "Time And Relative Dimension In Space," said Bill simultaneously with the old man realising she was his successor's fellow traveller. Bill realised the old man's identity: "You're both – well, you're both each other. You've told me you've had different faces – never believed it, but if it's true..." As Bill suspected the old man was one of her tutor's old faces, the Doctor confirmed: "Oh, he's a very old one." "The original, in fact," added the old man. While the

Captain lagged behind, the Doctor asked Bill: "Any questions?" Staring at the old man, Bill replied: "Why didn't you keep the hair? The hair's awesome." "Terrible question. Boring question," said the Doctor.

While the Doctor tried to find the Glass Queen in the data bank, the old man commented: "My dear fellow. One face in all of history, in all of space and time... I doubt even the Matrix on Gallifrey could quite run to that..." Confirming they were trying to track the glass lady, the Captain added: "I've said it before, and I'll say it again. Our policemen are wonderful."

Life database

When the First Doctor claimed experience of women, Bill said of his earlier 'glass ladies' comment: "It doesn't offend me at all, Doctor." "Excellent," said the old man, before she shocked him by adding: "And by the way - me too... loads." After the Doctor confirmed their arrival at the life database, Bill said, "Well good... that's good, isn't it?" The Captain stared at Bill, repeating: "Good lord." "Oh, get over it," said Bill.

Emerging onto Villengard, the Captain asked: "What, in the name of sanity, is this place?" "What happened?" asked the First Doctor. "You," replied the Doctor. "I don't understand. How were you able to pilot the ship here?" asked the old man. "Because she's not a ship, she's the TARDIS," explained the Doctor, recalling *The Doctor's Wife* [2011 - see Volume 67], "Because you didn't steal her, she stole you. Because she'll never take you where you want to go, but she'll always put you where you need to be. Which, right now, is here." "Because of a database?" asked Bill. "The biggest database in this galaxy, in this sector, possibly anywhere," confirmed the

Doctor. When the Doctor said the Captain should be taken into the TARDIS, the old man remarked: "Oh, did someone put you in charge of this little expedition, hmm?" After the Doctor persuaded Bill into the TARDIS, he saw his palm flicker with energy again.

As the Doctors stood in the ruins, the Doctor said: "That tower over there, the only one with its top still on. That's where my friend is." When the Doctor asked the old man why he was refusing to regenerate, his earlier self countered: "Why are you?" "I asked first," said his successor. "In point of fact, I'm earlier in our time line so I asked first," noted the old man, and they laughed. Telling his former self that technically he hadn't admitted his fear, the Doctor continued: "It'll be fine. You just have to let go. Just let yourself go. Hold tight to everything you believe, jump into the darkness, and hope you land safely. Afterwards, don't go swimming for half an hour." "I don't know if I can," said the old man. "Look at the stars," said the Doctor. "Half of them will go out, if you don't carry on and do the things you're supposed to." "How many more will go

Below:
"Time to leave
the battlefield."



'THE REGENERATION WAS
RECORDED ON THE STANDING TARDIS SET
UNDER STRICT SECURITY.'



dark, if you don't?" responded the First Doctor, "You've done this before. Many times, I assume. What's stopping you now?" "The changes have been getting bigger. Stronger, more volcanic. Last time I wiped out a whole Dalek fleet," explained the Doctor. "You're afraid too," observed the old man. "I suppose I should admit that to myself," agreed the Doctor. "I think you just did," said his predecessor. "Who I am right now – my consciousness, my conscience, my soul – is about to rip apart. Someone else will walk back out of the storm. A stranger," stated the Doctor, "And that stranger will be me." "My problem is slightly different," said the old man, "The stranger from the storm is standing in front of me. And I don't think I like myself." "Oh, you never will," said the Doctor. A light from the tower illuminated them. "Oh, that'll be my friend, I think he knows I'm here. Hello, here I am, how are you? How's things?" called the Doctor as energy bolts rained down; dubbing changed the Doctor's comment: "I was right – he knows I'm here." When the Doctor stepped into the spotlight, more blasts erupted. "Land mines! This whole place is booby trapped," commented the Doctor, whipping out his screwdriver. "Can you detect them?" asked the old man. "No! But I can blow them all up," replied the Doctor. Fireballs erupted until the Doctor deactivated his sonic: "There you go, all done." "There could've been one right underneath us," noted his predecessor. "Yeah, but it's not the kind of mistake you have to live with," countered the Doctor who was then attacked by the tentacled creatures. "Unhand him! That man is unarmed, leave him alone!" ordered the First Doctor, using the fallen sonic to repel the attackers: "Get away! Get away, all of you!" Helped up, the Doctor remarked: "That was it." "What was what?" asked

the old man. Eyeing the sonic in his predecessor's hand, the Doctor explained: "My very first time." When the spotlight reappeared, the Doctor said: "Okay, calm down, hold your horses, take a Xanax", referring to the tranquilizer alprazolam. After the Doctor's comment about "Corporal Jones" (the elderly, dodderly character featured in the BBC1 sitcom *Dad's Army*) was added in ADR; originally as the Doctor winced in pain and was steadied by the old man. "Will you help me over there?" asked the Doctor. "Why are you doing this. What's this for?" asked the First Doctor. "Bill," replied his successor.

"Oh my lord!" commented the Captain on seeing the Glass Queen. Agreeing to stay at the tower base, the First Doctor asked: "What do I do if I see anything?" "Oh, you know. Talk a lot, make something up, and sound confident," said the Doctor. "The usual," observed the old man; his successor agreed: "The usual."

"Hello Rusty," said the Doctor, entering the tower room. When the Doctor asked for proof of its agreement, the Dalek asked: "What proof?" "I don't know," said the Time Lord, "depends how badly you want

Right:

The First Doctor joins the Twelfth on an adventure.





Above:
Recording
David Bradley
in the First
Doctor's
TARDIS.

to watch me die?" Finding Dalek casing fragments below, the First Doctor noted: "Interesting. A lot of Dalek travel machines have been destroyed here – but they appear to have been shot by a Dalek blaster." When Bill asked the old man how he was on answers, he replied: "As a matter of fact, a very long time ago I had a question too..."; his comments on leaving Gallifrey were added in ADR.

Rusty the Dalek

Commenting on the Dalek linked by a hive mind, the Doctor added, "Even those poor things wriggling around outside." The assurance of co-operation hurting the Daleks left Rusty considering: "Your logic is... ingenious." "And just a little bit evil," admitted the Doctor. "I approve," consented Rusty. The Doctor tapped the sucker with his sonic: "You would make a good Time Lord."

The revelation of the Glass Queen being Helen Clay came slightly earlier. When the First Doctor pondered a mysterious

force, Bill smiled: "I don't know. Is there?" "I don't know either. But I would like to. Some day," said the old man. Hugging the Doctor, Bill told him: "We should have trusted you from the start." She asked the Glass Queen: "Where is the Doctor?" Explaining – as Bill – that she was part of Testimony, she continued: "To trust the Doctor, they needed to see you through my eyes."

The Helen Clay hologram explained that the Testimony process was "the nearest thing to heaven we can make". When 'Bill' entered, she told the Doctor: "And since you like questions, I've got a big one." When asked why he wasn't going to regenerate, he explained: "I mean it's my choice. It is always my choice." Bill agreed with him: "Yes, there has to be an end for everyone." Ruminating about the Captain, the Doctor said: "This was us, you know. We did this." "How so?" asked the First Doctor. The Doctor's speech about attempting to die twice in the same lifetime was transferred into the TARDIS scenes and replaced in ADR.

Right:
The First
Doctor pilots
his ship.

Back in his TARDIS, the Doctor spoke to his predecessor on the monitor: "Your TARDIS is slaved to mine, you'll follow directly behind me." "Oh, so I'll just get towed along behind, like some sort of..." began the old man as the Doctor turned down the volume.

When the TARDISes materialised on the battlefield, the Captain and the Doctor emerged from one and the Glass Woman and the First Doctor from the other. Straightening his tie, the Captain said: "I suppose... I suppose there's absolutely no way out of this, is there?" "I'm sorry, Captain. Time has to resume its course – for all of us. This is where you're supposed to be. You won't even remember the interruption," said the Doctor. "I see. Jolly good. Just checking," replied the officer. The First Doctor added: "I'm only sorry we can't help you more." When the Captain could not understand the perception filter, the Doctor advised: "I wouldn't worry about it." As the Glass Queen started time, the Captain said: "Right! Where were we? Oh, yes." When the two soldiers tightened their trigger fingers, the First Doctor turned away: "I'm sorry, I can't... I cannot be witness to this..." "Watch," the Doctor insisted. "We know what's going to happen," noted the old man. "No," said the Doctor, "we know what's supposed to happen. When has that ever stopped us?" "This is where the Captain dies. History cannot be changed," stated the woman. "Yeah, people say that to me a lot," agreed the Doctor, "By the way – on the way over, I may have interfered with your temporal mechanics, just a little." "What have you done?" asked the old man. "Nothing much. Just moved everything forward about an hour," explained the Doctor. "That will not change the outcome," said the Woman. "Not normally, no. Not on any other day. But this is 1914," grinned the



Doctor, "This is Christmas." The scene was redubbed; the Doctor originally explained that the moment was, "When they all just stopped fighting. When everybody just stopped! Because it was Christmas."

At dusk as the soldiers sang *Auld Lang Syne*, the First Doctor recited: "Oh, look, it's dark, my day is done." "The moon so cold was once the sun," continued the Doctor. "Each longed for day that comes at last," said the old man. "Becomes, too soon, the longed for past," completed the Doctor. The incarnations clinked mugs. "Borusa," noted the old man. "Worst poet ever," added the Doctor. "Absolutely the worst," agreed his predecessor, surveying the battlefield: "Remarkable, isn't it? Truly remarkable." "Tomorrow they'll all be fighting again, of course," ruminated his successor. "And there will be no more Christmas truces," noted the old man. "But it happened, that's the point," said the Doctor, "This, all of this, actually happened." Seeing the Glass Queen gesture by his TARDIS, the old man said: "I think, Doctor, it is time we returned to our battle." "You really think so?" asked the Doctor. "The good fight must go on. It never stops. So we can't either, can we?" observed the First Doctor. They shook hands and the old man asked, "You haven't decided yet, have you?" "I can't do this for ever," said the Doctor, "There has to be

an end." "But does it have to be today?" asked the old man. "Why not? Why not right here – the only war that ever turned into a Christmas party. I could do worse," observed the Time Lord. "Why do you think the TARDIS brought you to me, hmm?" asked the First Doctor. "No idea," admitted the Doctor. "Perhaps it was so I could set you an example," suggested the old man. "Hold tight to what you believe and jump into the dark – isn't that what you said?" "You're going to change then?" asked the Doctor, to which his original self agreed, "Yes. Yes." After the Captain walked off, the Doctor saw his original self's TARDIS depart.

Peace on a battlefield

When Bill asked the Doctor if he was okay, he replied: "Oh, you know. Basically dying." "You don't have to," noted Bill. "Have you made a decision?" "How do I look?" smiled the Doctor. "Scary, handsome genius from space," replied his student. "Apart from the obvious," said the Doctor. "Ready. You look ready," affirmed Bill. "To do what?" asked

her tutor. "Choose," Bill replied. Invited for a stroll, Bill replied: "Well it's such a lovely evening." "Little bit cold," observed the Doctor. "It's winter," said Bill. "Yes, it's winter. Definitely winter," agreed her tutor.

After Nardole commented on the Doctor's death affecting the universe, the Doctor said: "Look over there! You know what that is? Peace! Peace on a battlefield! Isn't it beautiful?" When he asked if he couldn't have peace and rest, Bill told him, "If that's what you want." Telling his friends that everyone else had fallen, the Doctor continued: "You're right. It's my choice. And I will make it the same way I always do. The same way I do everything. Alone."

Considering his treadmill in the TARDIS, the Doctor added: "Too much saving, I've made a rod for my own back... but isn't it somebody else's go?" The TARDIS made a noise, causing him to say: "Yes, yes, fair point, shut up." After considering how his name could be heard, he added: "Right. I think that's everything. Onwards."

Various captions were added in addition to the scripted 'Previously on *Doctor Who*...'. In addition to the narrative, 'A long time ago, at the south pole the Doctor refused to regenerate...', '... twice' and the scene setting 'Ypres 1914', it was also decided to emphasise how 'previously' the events of *The Tenth Planet* had been. Originally this read '...705 episodes ago' until shortly before transmission former *Doctor Who Magazine* editor Tom Spilsbury pointed out that this should be '...709 episodes ago'. The broadcast version ended with the caption 'To Be Continued'.

The episode's score was composed by Murray Gold. During post-production, Rachel Talalay had her gall bladder removed and concluded her work on *Twice Upon a Time* in Vancouver while directing an episode of the US TV series *Riverdale*. ■

Left:

The Doctor says goodbye to his friends.



Publicity

Right:

The Doctors decide it's time to regenerate.

Seven days after his *Doctor Who* era wrapped, Steven Moffat departed on a holiday, taking in Hawaii and Los Angeles as well as Comic-Con in San Diego. Rachel Talalay was unable to attend Comic-Con as she wanted to spend time with her family. At 2pm on Sunday 23 July, Chris Hardwick moderated a panel comprising Peter Capaldi, Steven Moffat, Pearl Mackie, Matt Lucas, Michelle Gomez (who played Missy) and Mark Gatiss in Hall H. A 1'02" glimpse of the Special was shown (the merge from original 1966 material to the reconstruction) and Capaldi paid tribute to the creativity of Moffat and his team. Mackie's return as Bill was confirmed as was the title *Twice Upon a Time* while Gatiss' role was given only as 'the Captain'. This announcement generated media coverage including BBC One's *Breakfast* on Monday 24, as did Moffat's jokey comments about the Doctor's real name being "Doctor Hugh".

Capaldi attended the Florida Supercon at the Broward County Convention Center on Saturday 29 and Sunday 30 July, while David Bradley appeared at the London Film & Comic Con on Sunday 30 July. Capaldi guested at the San Francisco Comic Con in California on Saturday 2 September where he told a young fan asking if they would see Clara again: "I think you may." On Saturday 9 September, the *Doctor Who* Experience closed after being open



since July 2012 at Cardiff Bay, near Roath Lock; Capaldi had sent a special video message to visitors on the final day, and on Sunday 10 joined Mackie at Rose City Comic Con in Portland, Oregon.

On Friday 15 September, it was announced that Mackie would appear in Harold Pinter's 1957 play *The Birthday Party* at London's Harold Pinter Theatre from January. Next day, the BBC issued a synopsis for *Twice Upon a Time*, revealing that the Doctors would be refusing to face their regenerations. Moffat attended the Edinburgh International Television festival in late September and fitted in a trip to France.

Capaldi and Mackie were reunited at New York Comic Con at the Javits

Center on Thursday 5 and Friday 6 October; Mackie then recorded BBC One's *Room 101* with host/*Doctor Who* fan and star Frank Skinner at Elstree Studios on Thursday 12 and appeared at the Film & Comic Con Newcastle on Saturday 21 and Sunday 22 October. Bradley commented on the First Doctor's less-than-PC attitude at the London MCM Comic Con on Saturday 28 October. Meanwhile, Moffat guested at the Sherlocked event at the Hilton Birmingham Metropole from Friday 27 to Sunday 29 October.

► Bradley attended a roundtable interview at New Broadcasting House on Monday 6 November. Moffat undertook a publicity day for his swansong on Tuesday 7 November, chatting to Christel Dee for *Doctor Who: The Fan Show* at Multichannel Studios in London as well as an interview for ABC Comedy's *Whovians* and various other magazines and newspapers.

► Capaldi sent a special message to Shona, one of the Rickshaw Challenge crew raising money for *Children in Need*; this was screened on BBC One's *The One Show* on Friday 17 November, and at 7.50pm during the subsequent telethon Tess Daly and Ade Adepitan introduced the 2'12" preview of the First Doctor and the Captain entering the Doctor's TARDIS – ending on the promise 'TO BE CONTINUED THIS CHRISTMAS'.

► Mackie attended MCM Comic Con Birmingham on Saturday 18 and

Sunday 19 November. On the show's anniversary, Thursday 23, BBC North announced a special preview tour of *Twice Upon a Time*; attendance at the eight screenings was by ticket ballot which ran until Sunday 3 December, with attendees told that the last moments would not be shown prior to the BBC One broadcast.

► Alison Graham nominated *Twice Upon a Time* as one of her 12 treats of Christmas in the *Radio Times* for 2-8 December published on Tuesday 28 November; alongside a picture of the Captain and the Doctors, the journalist recalled meeting Capaldi a few days after recoding his final scenes. Saturday 2 December saw publication of the issue for 9-15 December which featured Capaldi's Doctor on the cover with the strapline *Goodbye to the Doctor!*. Inside the *Doctor Who Exclusive*

Below:
Radio Times bids Goodbye to the Doctor!



Souvenir Issue, Patrick Mulkern chatted to Moffat in the four-page interview *Time gentlemen please*. Huw Fullerton spoke to Bradley in *The One and Only* and two pages of images chronicling the departing Doctor's era formed *Peter Who*.

- Counting down to Christmas, the BBC *Doctor Who* website released the first of two editions of *Mark & Pearl's Cracking Christmas Questions* (1'46") on Tuesday 5 December, showing Gatiss and Mackie asking each other questions from Christmas crackers. Gatiss spoke of how very privileged he felt to be appearing in *Twice Upon a Time* when he spoke to Simon Mayo on the Radio 2 *Drivetime* programme from 6pm on Wednesday 6. A 30" trailer was released on Friday 8 and shown on BBC One that evening, the same day that Jasper Rees' interview with Bradley was carried by *The Daily*

Telegraph. The BBC's *Christmas Together* trailer featured *Doctor Who*, ending with the First Doctor.

- The 12 Doctors of Christmas* was a 38" tuneful festive offering from cast and crew on Monday 11 December. By now, the Doctors and the Captain graced the cover of *TV & Satellite Week* for 16-22 December. The Christmas double issue of *Radio Times* was on sale by Tuesday 12 offering Ray Burmiston's pictures of Capaldi's final days in the two-page item *Fly away, Peter...* Selected as *Pick of the Day*, alongside a montage of Bill with the Doctors, Mulkern noted that the story had 'no real bad guys' and offered a 'beautiful valedictory speech'; the programme billing was emphasised by a shot of the Doctors on the battlefield. A 56" video on Wednesday 13 saw Moffat discussing Bill's return, and that night he attended a special preview at 7.30pm for an invited audience (including George from the screening of *The Pilot*) at London's Science Museum. Capaldi was in Glasgow (where he had reportedly bought a copy of *Doctor Who: The Official Annual 2018* in Sauchiehall Street's Waterstones), but sent a note read by host Jo Whitley who chaired a Q&A after the IMAX screening (lacking the post-regeneration material and ending on: 'To Be Continued on Christmas Day') with Moffat, Bradley, Mackie and Mark Gatiss; also present were Nicholas Briggs, former companions Katy Manning, Janet Fielding and Nicola Bryant, plus the series' first director Waris Hussein and director general Tony Hall who had

Below:
The Doctor
wrestles with
his future.





asked that all the audience questions came from children. Journalists were asked not to reveal key surprises, notably Clara and Nardole. At the following reception there was a demonstration of the new *Doctor Who* VR game *Time Vortex* and both the 1966-style and 2011 police boxes were present, the later subsequently joining the BBC North tour.

- ▶ The event generated press coverage on Thursday 14 December, and at 7pm the first BBC North screenings took place at Hartlepool Town Hall. Gatiss appeared on ITV's *Lorraine* from around 8.50am on Friday 15 discussing as much as he could, with another screening at the Guild Hall in York at 7pm. Over the weekend, 7pm and 8.30pm screenings were conducted at the Jubilee Church in Hull and St Nicholas Cathedral in Newcastle on Saturday and Sunday respectively. The 1'00" preview of the Doctors' party leaping from the

TARDIS roof was revealed by the BBC on Sunday 17, with Mackie appearing on Channel 4's *Sunday Brunch*.

- ▶ A 59" video about Capaldi's decision to leave with contributions from Capaldi, Gatiss and Toby Whithouse was released on Monday 18 and the BBC Media Centre issued interviews with Bradley, Gatiss, Mackie and Moffat. BBC North screenings were at the Middlebrough Empire at 7pm and 8.30pm. Mackie then answered questions in 2'26" more of *Mark & Pearl's Cracking Christmas Questions* on Tuesday 19 and joined BBC One *Breakfast* hosts Dan Walker and Naga Munchetty at MediaCityUK in Salford from 8.44am to talk about her new ventures (including CBeebies *Bedtime Stories* for Christmas Eve and New Year's Day) and the Special along with the preview clip through to 8.52am. That evening on BBC One at 7pm, Gatiss discussed the "very touching, very funny script" on *The One Show*

Left:

The Doctor... the original, you might say.

Below:

"Is this madness? Am I going mad?"





Right:

The Doctor and Bill catch up.

with presenters Matt Baker and Angela Scanlon at New Broadcasting House, while at MediaCityUK, BBC North preview screenings were held in Dock 10 at 7pm and 8.30pm.

- ▶ Mackie, Gatiss and Moffat featured in a 49" introduction video for *Twice Upon a Time* on Wednesday 20, with screenings at Durham School at 7pm and 8.30pm that night. The *Access All Areas Dr Who Special* of Jo Whaley's Radio 2 show aired from 8pm to 10pm on Thursday 21 December including the location report, chats with Mackie, Lucas, Bradley and Moffat plus an extended interview with Capaldi in the second hour. Down in Australia, Rove McManus was joined by Tegan Higginbotham, Cal Wilson, Stephen 'Bajo' O'Donnell, Adam Richard to pre-record the *Whovians Christmas Special* in which McManus encountered his 10-year-old self.

- ▶ Moffat's 29" teaser for *Twice Upon a Time* was released on Friday 22 December, with the final BBC North screenings at 7pm and 8.30pm in Bradford's old Odeon cinema; around 6.45pm, *Look North* carried a four-minute item from Tom Ingall. Soon after 7.35pm, Christel Dee discussed the regeneration episode with host John Wilson on Radio 4's *Front Row*, while at 8pm, Ben Holmes answered questions on 'Dr Who 2005-Date' on BBC Two's *Mastermind*.

- ▶ The BBC website offered the 1'22" *Everything you need know about the First Doctor* on Saturday 23 December while on Radio 2's *Graham Norton*, impressionist/actor Jon Culshaw discussed his work on *Doctor Who* audiobooks from 11.30am. A 20" timelapse video of the TARDISEs being assembled on location was released on Christmas Eve.



'PEARL MACKIE WATCHED TWICE UPON
A TIME WITH HER FAMILY AT HER
AUNTIE'S HOUSE ON CHRISTMAS DAY.'

Broadcast

▶ Pearl Mackie watched *Twice Upon a Time* with her family at her auntie's house on Christmas Day when the one-hour Special aired on BBC One at 5.30pm, introduced by the continuity announcer as "the regeneration game". On ITV, the episode overlapped the end of the 2004 film *Harry Potter and the Prisoner of Azkaban* and the Christmas edition of soap opera *Emmerdale* with *Doctor Who* winning its slot. BBC America and Canada's SPACE screened the show at 9pm EST and it was also taken in the Middle East by BBC First, while in Brazil it was shown via the Cinemark chain. Videos released on Christmas Day included 50" of cast and crew wishing viewers "A Merry Christmas from *Doctor Who*" and the 33'10" aftershow from *Doctor Who: The Fan Show*.

▶ The following morning at 8.28am, entertainment journalist Emma Bullimore commented on the new Doctor to host Steph McGovern on BBC One's *Breakfast*. The BBC released a 1'21" video in which Steven Moffat and Rachel Talalay discussed recording the regeneration. Also on Boxing Day, following an Australian cinema screening via Sharmill Films, ABC screened the special at 7.30pm as did Prime in New Zealand before the *Whovians Christmas Special* aired on ABC Comedy at 8.30pm. In Denmark, CinemaxX had the first of three cinema screenings at 4pm; the global cinema screenings also included the 20'46"

The End of an Era retrospective of the Twelfth Doctor's era shown before the episode and a 22'21" *Doctor Who Extra* looking behind-the-scenes afterwards.

▶ Wednesday 27 December saw transmission via TV2 in Finland, while Fathom Events and Cineplex offered cinema screenings in the USA and Canada. A 1'00" interview with Matt Lucas about Nardole's return was released on Thursday 28. Steven Moffat, Mark Gatiss and David Bradley commented on the 1960s TARDIS set in a 1'47" video on Friday 29, and that night the signed repeat aired as part of BBC Two's *Sign Zone* at 1.35pm, five minutes earlier than originally scheduled. A 2'53" video diary by Gatiss was released on Saturday 30.

▶ William Hartnell's rehearsal script for *An Unearthly Child* was featured on BBC One's *Antiques Roadshow* on New

Right:

Director Rachel Talalay and David Bradley chat by the TARDIS.



Year's Eve (recorded in mid-June), while the BBC website offered a 1'04" timelapse of the standing TARDIS set being dismantled from Studio 4 after five years. FOX screened *Twice Upon a Time* in Germany from Wednesday 10 January 2018, with Sony Sci-Fi carrying the Russian edition from Saturday 13 January.

▶ The 13-19 January 2018 edition of *Radio Times* carried correspondence in its *Feedback* section under the title *Fitting Finale*. Barry Scaffold of Ivybridge found it 'very poignant' and complimented the cast, Daniel Christopher Wood of Congleton said that Peter Capaldi had 'the epic swansong he deserved' while in *You Ask Us* Richard Archer, London asked if the Captain was the Brigadier's father, with Patrick Mulkern saying that this had not been specified but that Mark Gatiss had said the character was the Brigadier's grandfather. In *Doctor Who Magazine*, Graham Kibble-White remarked of the Special: 'this story really feels like The End. Of *everything*.'

▶ Speaking at the preview screening, outgoing showrunner Steven Moffat made a speech about the series he loved so much: "It's worth saying, because I don't think it's ever said enough: the reason that *Doctor Who* is as successful – as in humanly successful – for so long and in such an enduring way – and I'm just gonna say it because I don't ever say it, but now I'm leaving I'll say it – it is *actually* the greatest television show ever made... I'm gonna prove it to you. There are probably press here who are going, 'No, it's *The*



Wire, or something. No, it's not. It's not *The Wire*. It's not *I, Claudius*. It's not *The Office*. It's not even *Blue Planet*. It is *Doctor Who*. And I'm gonna prove to whoever is doubting me the hardest that they're *wrong* to doubt me. How do you measure greatness? Do you measure it by ratings? Do you measure it by reviews? Christ no, of course you don't. Do you measure it by perfection? Is *Doctor Who* perfect every week? No, it's not. It really isn't – it can't be. Because every episode of *Doctor Who* is an experiment. And if you experiment every single week, sometimes you get a faceful of soot and you're blinking the smoke away and you look a bit ridiculous. That happens. Perfection is the refinement of boredom, it's doing the same thing all the time perfectly. *Doctor Who*, by always being different, can never be perfect. But yes, how do we measure its greatness? There are people who became writers because of *Doctor Who*. Loads of them. There are people who became artists because of *Doctor Who*. There are people who became actors because of *Doctor Who* – two of them have played the Doctor. There are people, believe it or not, who become scientists because of *Doctor*

Above:
The Doctor
encounters
Rusty the
Dalek.



Above:
Happy Doctors.

Who. And that seems improbable given we said the Moon was an egg, you'd think they'd have a problem with it, but people become scientists, people change their view of the world and what they're capable of because of a silly show about a man who travels around in time and space in a police box. So, never mind the reviews. Never mind anything. Never mind the ratings. Never mind any of that. Count the scientists, the musicians,

the scholars, the writers, the directors, the actors, who became what they are because of this show. Count, as you might say, the hearts that beat a little faster because of *Doctor Who*. I do not even know what is in second place, but without doubt, and by that most important measure, *Doctor Who* is the greatest television show ever made."

▶ Peter Capaldi's own message that evening read: "I'm really sorry I can't be with you tonight. I'd like to thank all my friends on *Doctor Who* for sharing their good humour, talent and life with me over the last four years. And particularly, Steven Moffat, who has brought so much to *Doctor Who*, even more than might be realised today, but will be seen clearly in the future. I'd like to thank everyone who loves the show for sharing it with me, and sharing the boundless generosity of spirit that it embodies. I wish Jodie and the new TARDIS team all the best for the future and the past, and everything in between. I look forward to watching them journey to new and wonderful places. For me, it's been an amazing trip. I went to the end of time, I met fantastical creatures – and I blew them up. But now it's over and time I was off, Peter Capaldi."

ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APPRECIATION INDEX
Twice Upon a Time	Monday 25 December 2017	5.30pm-6.30pm	BBC One	59'49"	7.92M (8th)	81

REPEAT TRANSMISSION

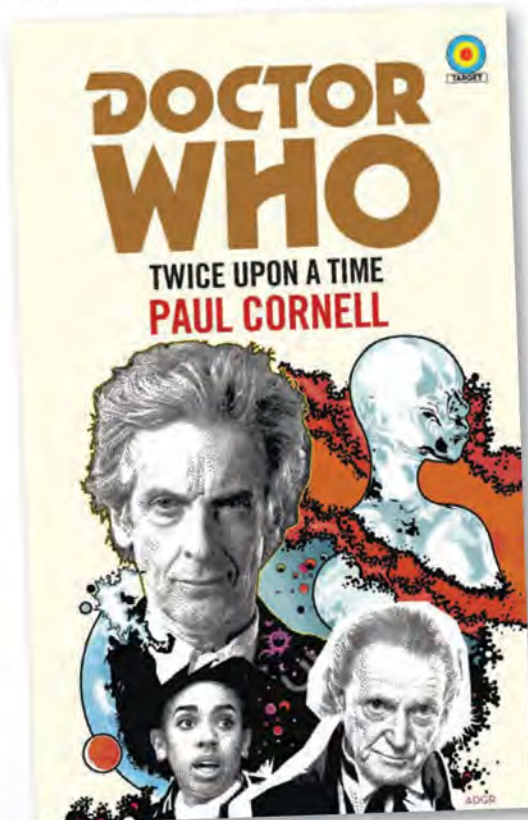
Twice Upon a Time	Saturday 30 December 2017	1.40am-2.40am ¹	BBC Two	59'49"	0.18M (-)	-
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¹ Signed repeat. Scheduled for 1.35am-2.35am

Merchandise

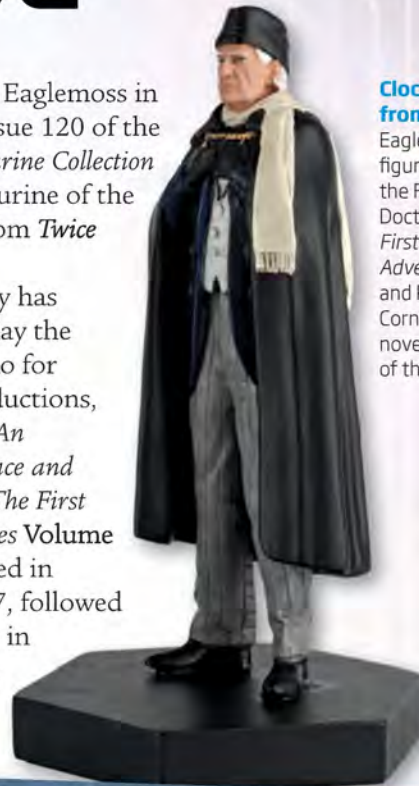
Twice Upon a Time was released on DVD and Blu-ray by BBC Worldwide on Monday 22 January 2018; this included the cinema items *Doctor Who Extra* and *The End of an Era* as well as a 56'36" recording of the San Diego Comic-Con 2017 panel.

Retaining some deleted material and with a cover by Anthony Dry, Paul Cornell novelised the episode which was published as part of the Target Collection in paperback and digital editions by BBC Books in April 2018; an audiobook version read by Mark Gatiss was released by BBC Physical Audio in June 2018.



Published by Eaglemoss in March 2018, issue 120 of the *Doctor Who Figurine Collection* came with a figurine of the First Doctor from *Twice Upon a Time*.

David Bradley has continued to play the Doctor on audio for Big Finish Productions, along with his *An Adventure in Space and Time* co-stars. *The First Doctor Adventures Volume One* was released in December 2017, followed by Volume Two in July 2018, with further sets planned. ■



Clockwise from left: Eaglemoss' figurine of the First Doctor, *The First Doctor Adventures*, and Paul Cornell's novelisation of the story.



Cast and credits

CAST

Peter Capaldi.....The Doctor
Pearl Mackie.....Bill¹
Mark Gatiss.....The Captain
 and
David Bradley.....The Doctor
 with
Jenna Coleman.....Clara²
Matt Lucas.....Nardole²
Nikki Amuka-Bird.....Helen Clay³
Toby Whithouse.....German Soldier
Lily Travers.....Polly
Jared Garfield.....Ben
Okorie Chukwu.....Technician⁴
Nicholas Briggs.....Voice of the Daleks

THE TENTH PLANET

William Hartnell.....The Doctor
Anneke Wills.....Polly
Michael Craze.....Ben
 Written by Kit Pedler and Gerry Davis

And Introducing **Jodie Whittaker** as The Doctor

- ¹ Credited as Bill Potts in *Radio Times*
² Not credited in *Radio Times*
³ Credited in *Radio Times* as The Glass Woman
⁴ Not credited; not in finished programme

UNCREDITED

Jamie Hill, Jamie McKee, Sam Rush, James O'Neill, Matt Rohman.....Cybermen⁵
Huy Truong, Syed Tarek Ahmed.....Technicians⁵
Tim Reid.....Guard⁵
Liam Carey.....Stunt Cyberman⁵
Lloyd Bass.....Stunt Technician⁵
Andrew Burford.....Stunt Guard⁵
Richard Hughes, JJ Angell, Kalim Bartlett, Robin Bowes, Lucas Brammall, Jacob Briscoombe, Angus Brown, Graham Burke,

Marcus Burns, Wayne Chinnery, James O'Neill, James Corning, Neil Cox, Tom Dix, Matthew Farmer, Joe Felton, David Hartley, Rob Hinwood, Craig Jenkins, Mike Katholnig, Christopher Masini, Jake Nwogu, David Older, Joseph Couceiro, Darren Rix, Daniel Rossiter, Sylvester Smith, Ben Templar, Michael Gleeson, Kaie Foster, Ashley Bowling, Mickey Lewis, Sion Watkins, Connor Jones, Connor Found, James Guy, Jonathan Hendry, Kieran Locket, Thubelihle Moyo, Jacob Henry, William Price, Tomas Smalinskas, Ronan Spieremburg, David Stacey, Regan Walters, Jordan Williams, Geraint Williams, Rhys Wilton, Daniel Woolf, Jamie Angell, Samuel Davidge-Smith, Dean Anderson.....Allied Soldiers
Mike Wendell, Dan Flack, William Richards, Jonathan Paget, Dan Ward.....German Soldiers [Singing]

Right:

Showrunner Steven Moffat with director Rachel Talalay.





Above:

Rachel Talalay is presented with a bouquet of flowers and a round of applause.

James Gough, Alexander Hughes, Stuart Matthews, Daryl Matthews, Mathew Rohman, Samuel Rush, Scott Stevenson, Osian Andrew, Benedict Bond, Kieran Bullock, Simon Carew, David Cooke, David Cromarty, Colin Doubleday, Jonathan Edgington, Richard Evans, Steve Garry, Luca Goddard, Lawrence Grugeon, Liam Holmes, Aaron Hooper, Tristan Lloyd, Rory McCarney, Rhys Mumford, Niall O'Loughlin, Joseph Parton, Lewis Reynolds, Pete Sherrad, Josh Stevens, Benjamin Stewart, Harry Taylor, Josef Thobroe, Matthew Thompson, Anthony Farrelly, Thomas Williams, Nicky Witchell, Michael Lee Barker, Neil Benham, Adam Gosby, Benjamin Howard, Gareth Key, Kristian Price, Chris Thompson, Steven Paul McCarthy German Soldiers
Scott Baker Double for The First Doctor
Troy Kenchington ... Stunt Double for The Doctor
Ian Pead Stunt Double for The First Doctor
Samuel Stefan Stunt Double for The Captain
Belinda McGinley Stunt Double for Bill
Ian Mutanga, Timothy Campbell Tribesmen
Chris Brown, Olly Mullen Romans
Lisa Smoult, Kitty Moran Victorian Women

⁵ Not in finished programme

CREDITS

Written by Steven Moffat

Produced by Peter Bennett

[uncredited: Alex Mercer]

Directed by Rachel Talalay

Stunt Coordinators: Crispin Layfield, Dani Biernat

[uncredited: Jamie Edgell]

Stunt Performers: Jamie Edgell, Belinda McGinley,

Andrew Burford¹, Samuel Stefan, Lloyd Bass⁵,

Ian Pead, Liam Carey⁶

Wire Supervisor: Bob Schofield

1st Assistant Director: Mark Hedges

[uncredited: Simon Morris, Christopher J Thomas]

2nd Assistant Director: James DeHaviland

3rd Assistant Director: Christopher J Thomas

[uncredited: Harry Bunch]

Assistant Directors: Lauren Pate, Kieran Hayhow

[uncredited: Max Webborn, Paul Rubery,

Amir Nazempour, Cian Williams, Rhun Ilewelyn,

Tereza Dvorakova]

Unit Drivers: Paul Watkins, Jolyon Davey

[uncredited: Montil Jalil, Steve Darwent,

Beverly Spinola, Kevin Tucker, Darren Davies,

Simon Walker, Colette Lundrigan, Owen Davies,


Paul Lloyd, Keith Jones, Pat Shiel]

Location Manager: Nicky James

Unit Manager: David Blayney

Production Coordinator: Sandra Cosfeld



A full-page photograph of Peter Capaldi as the Twelfth Doctor in the TARDIS. He is standing on a lower level, looking towards the camera. A large camera crane with "CL-118" markings is positioned in the foreground, partially obscuring the view. The background features the iconic TARDIS interior with its blue and white metallic walls, circular light fixtures, and a staircase.

"FOR ME, IT'S BEEN AN
AMAZING TRIP. I WENT TO
THE END OF TIME, I MET
FANTASTICAL CREATURES —
AND I BLEW THEM UP. BUT
NOW IT'S OVER AND TIME
I WAS OFF, PETER CAPALDI."



Above:
Action!

Assistant Production Coordinator: Nicola Chance
 Production Assistants: Tereza Dvorakova,
 Jamie Shaw
 Assistant Accountants: Bethan Griffiths,
 Matthew Fisher
 Script Supervisor: Nicki Coles
 [2nd unit: Nua Watford]
 Script Editor: Nick Lambon
 Camera Operator: Mark McQuoid
 [uncredited: Martin Stephens; 2nd Unit:
 Rory Taylor, Jon Priddle, Ian Adrian]
 Focus Pullers: Jonathan Vidgen, Elhein De Wet
 [uncredited: Sarah Jones, Mani Blaxter Paliwala,
 Andrew Marsden, Rich Turner, Matt Hillier,
 Alex Byng]
 Camera Assistants: Gethin Williams, Drew Marsden,
 Dan Patounas [uncredited: James Brown,
 Eoin McLoughlin, David Key, George Bennett;
 2nd unit: Steve Owen, Rhodri Wyn Davies]
 Grip: John Robinson [uncredited: Gary Sheppard;
 2nd unit: Martyn Jones]
 Assistant Grip: Ash Whitfield
 [uncredited: Martyn Jones, Sam Kirby, Matt Gains]
 Sound Maintenance Engineers: Dafydd Parry,
 James Abbay-Bowes [uncredited: Dewi Jones,
 Joss Colin]
 Gaffer: Ben Purcell [uncredited: Mark Hutchings]
 Best Boy: John Truckle [uncredited: Martin Healey]

Electricians: Mat Grace, Jack Crew, Owen Hashimi,
 Peter Scott [uncredited: Ben Piper,
 Andrew Truckle, Rick Tombs, Jamie Pannell,
 David Jones, Jordan Brown, Bob Milton,
 Gareth Sheldon, Peter Scott]
 Supervising Art Director: Martin Boddison
 Art Director: Tim Overson [uncredited: Nick Murray]
 Standby Art Director: Nick Murray
 Set Decorator: Adrian Anscombe
 Production Buyer: Sarah Frere
 Petty Cash Buyer: Jen Saguaro
 Draughtperson: Matt Sanders
 Storyboard Artist: Mike Collins
 Prop Master: Paul Smith
 Props Chargehand: Kyle Belmont
 Standby Props: Jonathan Barclay, Ryan Milton
 [uncredited: Sam Herschell]
 Prop Hands: Scott Howe, Nigel Magni, Matt Watts
 Storeman: Jamie Southcott
 Concept/Graphic Artist: Sam Lamont
 Graphics Assistant: Jack Bowes
 Standby Carpenter: Jamie Farrell
 [uncredited: John Sinnott]
 Rigging: Shadow Scaffolding
 Standby Riggers: Colin Toms, Thomas Williams
 Practical Electricians: Callum Alexander,
 Austin Curtis
 Props Driver: Gareth Fox

Construction Manager: Terry Horle
 Construction Chargehand: Dean Tucker
 Chargehand Carpenter: John Sinnott
 Carpenters: Chris Daniels, Campbell Frazer,
 Dan Berrow, Jeremy Cohen, Joe Painter,
 Mark Painter, Matt Ferry, George Rees,
 Tom Berrow, Tim Burke, Jonathan Tylke
 Construction Driver: Darren Bousie
 Construction Labourer: Jason Tylke
 Head Scenic Artist: Clive Clarke
 Scenic Artist: Tara McCourt
 Painters: Steve Nelms, Paul Murray
 Assistant Costume Designer: Gayle Playford
 Costume Supervisor: Gayle Woodsend
 Costume Assistants: Rebecca Cunningham,
 Jessica Lennon, Chloe Henderson
 [uncredited: Pam Verran, Liv Murton,
 Carys Griffiths, Alison Kedge, Maudie Whitehead,
 Rosemary Foster, Marlek Al-Habib,
 Angela McKenna, Edwina Williams-Jones,
 Katie Ford, Ian Fowler, Jenny Tindle]
 Make-up Supervisor: James Spinks
 Make-up Artists: Derek Lloyd, Cathy Davies
 [uncredited: Linda Corr, Charlotte Giles,
 Carole Robinson, Diana McDonald, Vickie Lang]
 Unit Medic: Glyn Evans
 Casting Associate: Ri McDaid-Wren
 Casting Assistant: Louis Constantine
 Business Affairs Executive: Carol Griggs
 Drama Account Manager: Edward Russell
 Assistant Editor: David Davies
 VFX Editor: Dan Rawlings
 Additional VFX Artist: Ben Pickles
 Post Production Coordinator: Hannah Jones
 Dubbing Mixer: Mark Ferda
 ADR Editor: Matthew Cox
 Dialogue Editor: Darran Clement
 Effects Editor: Harry Barnes
 Foley Editor: Simon Clement
 Foley Artist: Julie Ankersen
 Title Concept: Billy Hanshaw
 Online Editors: Geraint Pari Huws, Christine Kelly
 Assistant Online Editor: Daniel Attwood
 Colourist: Gareth Spensley
 Music Conducted & Orchestrated By Alastair King

Music Mixed By Jake Jackson
 Music Recorded By Gerry O'Riordan
 Music Score Assistant: Jack Sugden
 Original Theme Music: Ron Grainer
 With Thanks to BBC National Orchestra of Wales
 Casting Director: Andy Pryor CDG
 Head of Production: Gordon Ronald
 Production Executive: Tracie Simpson
 Post Production Supervisor: Samantha Price
 Production Accountant: Maria Hurley
 Sound Recordist: Gareth Mëirion Thomas
 [uncredited: Ray Parker, Sam Staples,
 Tam Shoring]
 Costume Designer: Hayley Nebauer
 Make-up Designer: Barbara Southcott
 Music: Murray Gold
 Visual Effects: Milk, BBC Wales VFX
 Special Effects: Real SFX
 Special Creature Effects & Prosthetics:
 Millennium FX
 Editor: Will Oswald
 Production Designer: Michael Pickwood
 Director of Photography: Richard Stoddard
 [2nd Unit: Rory Taylor, Jon Priddle, Ian Adrian]
 Line Producer: Steffan Morris
 Executive Producers: Steven Moffat, Brian Minchin
 [uncredited: Chris Chibnall, Matt Stevens]
 BBC Studios Cymru Wales
 albert sustainable production certification
bbc.co.uk/doctorwho
 © BBC 2017

⁶ Not in finished programme



Left:
 Setting up
 shots of the
 TARDIS on
 location.

Profile

DAVID BRADLEY

The Doctor

David John Bradley was born on 17 April 1942 in York. The family home at Burton Stone Lane was close to York City's football ground. While at St George's Secondary Modern Bradley dreamed of becoming a footballer and was a school chorister. Leaving school, he worked with local optical instruments makers Cooke, Troughton and Simms for eight years.

Bradley appeared in musicals with the York Boys' Club and the Rowntree Youth Theatre. Later he joined the Settlement Players, then the York Co-operative Players run by Edward Taylor, who encouraged Bradley to audition for drama school. Initially turned down twice, Bradley eventually left York in 1966 for RADA.

Bradley joined Sheffield Playhouse Rep in 1969 and after being spotted by producers at Granada Television, he made his TV début playing a policeman in sitcom *Nearest and Dearest* (1971). This was followed by roles in play *Another Sunday and Sweet FA* (1972) and as Colin Woodcock in *A Family at War* (1972).

Joining the National Theatre in spring 1972, he took walk-

ons before taking larger roles the following year including Augecheek in *Twelfth Night*, Peter Trofimov in *The Cherry Orchard* and Claudio in *Measure for Measure* (all 1973).

His career blossomed with the Royal Shakespeare Company, where major roles at Stratford and London venues included *The Merchant of Venice* (1978), *The Winter's Tale* (1978), *King Lear* (1982/3), *The Winter's Tale* (1984/5), *The Merry Wives of Windsor* (1985/6), *Twelfth Night* (1987/8), *Cymbeline* (1987/8), *Dr Faustus* (1989), *Hamlet* (1992/3) and *The Tempest* (1994).

Playing The Fool in *King Lear* (1990) at the National won him an Olivier award.

He made occasional TV appearances in *Bill Brand* (1976), *The Professionals* (1978), *Coronation Street* (1980) and *One by One* (1985). Single television plays included *Play for Today: The Union* (1981), *Playhouse* entries *Clapperclaw* (1981) and *Findings on a Late Afternoon* (1981), plus RSC productions of *Tartuffe* (1983) and *Molière* (1985).

Mid-90s TV roles, often gangsters and villains, came in *Between the Lines* (1992), *The Buddha of Suburbia* (1993), *Casualty* (1995), *A Touch of Frost* (1996), *Band of Gold* (1996), *Wycliffe* (1996) and *Cracker* (1996), until a breakthrough as MP Eddie Wells in *Our Friends in the North* (1996). He played Robson Green's father in *Reckless* (1997).



His hard-edged features brought Dickensian roles in *Martin Chuzzlewit* (1994) and in *Our Mutual Friend* (1998), also appearing in Thackeray's *Vanity Fair* (1998). Comedy roles came in *The Wilsons* (2000), *Wild West* (2002-4), *Ideal* (2006-8), *Mount Pleasant* (2012-14) and a one-off part in *Benidorm* (2012), as well as comedy movies *Hot Fuzz* (2007) and *The World's End* (2013).

Dozens of TV guest roles included period dramas *The Way We Live Now* (2001), *Sweeney Todd* (2006) and *The Tudors* (2009), plus modern-day fare *Doomwatch* (1999), *Murphy's Law* (2001), *Midsomer Murders* (2003), *Blackpool* (2004), *Taggart* (2006), *Ashes to Ashes* (2009), *The Street* (2009), *New Tricks* (2010) and *Waking the Dead* (2011).

Other theatre title roles included *Titus Andronicus* (2003) for the RSC and *Henry IV Parts 1 and 2* (2005) for the National, the latter bringing an Olivier nomination, as did *No Man's Land* (2008, Duke of York's).

Fantasy fans know him as Hogwarts caretaker Argus Filch in seven *Harry Potter* movies (2001-11), as Walder Frey in several episodes of *Game of Thrones* between 2011-17, and Abraham Setrakian in US vampire series *The Strain* (2014-17).

His performance as Jack Marshall in the first series of Chris Chibnall's *Broadchurch* (2013) won Bradley a Best Supporting Actor BAFTA.

His first *Doctor Who*-related credit was a Shansheeth voice in *The Sarah Jane Adventures* (2010). Soon after he was seen as space pirate Solomon in *Dinosaurs on a Spaceship* [2012 – see Volume 71]. After starring as William Hartnell in Mark Gatiss' biographical drama *An Adventure in Space and Time* (2013), he played the First Doctor in *Twice Upon a Time*. He has reprised the part in Big Finish audio series *The First Doctor Adventures* since 2017.

Bradley lives in Stratford-upon-Avon with his wife Rosanna. ■

Left:

As Eddie Wells in *Our Friends in the North* in 1996.

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